

Film Score Monthly

Volume 3, Number 9 (#25)

September 1992

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Here it is, that which has kept my summer from becoming an enjoyable, leisurely bore. You now hold in your hands the first triple issue of Film Score Monthly. 24 pages of dense text which often threatens to spiral into a mess of typos and random bits of data. But several drafts and spell-checks later, it is done, the culmination of months of bugging people to send in articles, hours of phone calls to achieve the same end, and yet more hours sitting at the keyboard of my Mac typing in the material I requested. I can't say I didn't ask for it.

I have wanted to run a list of credits and acknowledgements every month, but doing so could make this a quadruple-issue. Needless to say, you know who you are. You are every writer or writer-to-be whose work has graced this fledgling newsletter/magazine, every soundtrack collector who has shelled out money for a subscription, and every person with better things to do who has given some time to help FSM be as accurate as possible. (And of course, all you composers whose great music has inspired such a monthly endeavor as this one.)

Why do I crank one of these newsletters out every month? I guess because I want to. No one's done a monthly film music publication before, which in itself is reason to try (though I am beginning to learn why no one has tried before). Looking back at soundtrack magazines over the years, *CinemaScore* is clearly the one that all others should attempt to emulate. There were only a handful of issues put out over the last decade, but each issue is a book within itself, and I urge everyone who hasn't already done so to check out some issues today—write to Randall Larson, PO Box 23069, San Jose CA 95153-3069. *CinemaScore* is now a part of *Soundtrack: The Collector's Quarterly* from Belgium, though that's pretty much in name only nowadays. *Soundtrack!* is the largest of the soundtrack publications today, and what it may lack in depth it makes up for in its reliability and established reputation. But whatever can be said for the magazine, it's still only a quarterly, and none of the other fine publications out there—*The New Zealand Film Music Bulletin*, *MSV*, *The Score* [from Stichting Cinemusical], *Cantina Band Music*, and *Movie Music/Legend*—can compete with one thing FSM has going for it: a monthly schedule. It's not necessarily in your mailbox on the fifth of the month like your phone bill, but I am committed to 12 issues a year.

With that established, I am also committed to the occasional expanded issue like this one which will probe deeper into film music than the normal eight page monthly newsletter will allow. Right now the challenge is to improve each regular issue and these expanded issues as much as possible—your input is asked for that task. I already know to go after more feature articles and interviews, as well as detailed filmographies/discographies. I think I know what one criticism will be, though it couldn't be helped this month. How does the Dr. Seuss line go... "But

they all said the Grinch's biggest problem was that his font was two sizes too small?" Well, something like that.

The other challenge is obviously to expand FSM's readership as much as possible. 400 copies of this issue are being printed, with immediate circulation expected to be almost 300. I will be advertising as much as possible in the coming months, with your suggestions appreciated on how to reach film music buffs who may be searching for a newsletter just like this one. FSM fliers are available upon request for distribution wherever and however you feel may be appropriate—don't be afraid to write!

As noted by the new address below, the FSM "office" is on the move, as is that of The Soundtrack Club which is the general organization which publishes this newsletter. Additional publications of the club exist to help collectors. First is the Soundtrack Club handbook, a 6 page compilation of soundtrack and club info which I mail to all new and renewing subscribers to FSM, and is available free upon request to anyone who wants it—just let me know. Second is The Soundtrack Correspondence List, a pen pal list of soundtrack collectors and fans wishing to trade and correspond with one another. This list is available to anyone who wants it for \$2; please write if you may be interested in being on the list as well.

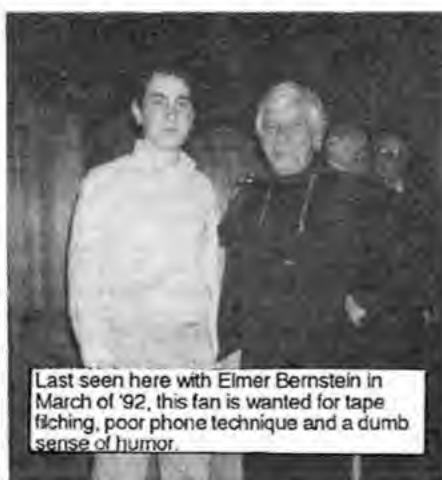
clean your records with an S.O.S. pad, and don't buy that abysmal *Project 3: Planet of the Apes* CD, as Intrada's new one will blow it to pieces. And most of all, if you find errors in this publication, please write to correct them, seriously! It's far better to admit a goof than be forever guilty of misinformation.

And now for a few quick film music notes:

Radio letter writing campaign: Paul Wunder's Soundtrack Show in New York City (airing on WBAI radio 99.5 FM on Saturdays from 5 to 7PM), is being threatening with having a half hour cut off its program time. Such a cut would result in no more soundtracks being played on the show, in favor of its other features. The host is now asking listeners to write to the station to protest the cut, so New York readers, please help out and send your letter of disapproval to: Andrew Phillips, c/o WBAI FM, 505 8th Ave, New York NY 10018.

Emmy update: For the fifth year in a row, there will be no Emmy award in the "Main Title Theme Music" category. Go figure.

Auction: Steve Harris (269 S. Lafayette Park Pl #235, Los Angeles CA 90057) has a number of record auctions going, write for a current list. The auctions focus on film and TV themes on 45 rpm singles and film and TV theme LP albums.



Last seen here with Elmer Bernstein in March of '92, this fan is wanted for tape fishing, poor phone technique and a dumb sense of humor.

As of this writing, the next expanded issue of FSM is scheduled tentatively for December or January, with work beginning immediately to collect material for that issue. In the meantime, a regular eight page newsletter will be put out every month until then, so nobody will ever be without something to read. So, until next month, good listening, thanks for your time and money, send SCORE material to Andy Dursin and not me, don't overgrade in your reviews, don't

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DEADLINE%

More scoring assignments: JOHN BARRY scores *Charlie*, the Chaplin biography film; BILL CONTI scores *Blood In, Blood Out*; HENRY MANCINI scores *Son of the Pink Panther* (obviously); JOHN WILLIAMS returns to score *Home Alone 2: Lost in New York*; DANNY ELFMAN scores the upcoming Martin Brest film, *Scent of a Woman* (with Al Pacino); RANDY EDELMAN is also being credited on *The Last of the Mohicans*, probably a patch-up job as TREVOR JONES is still credited as well; JAMES NEWTON HOWARD scores *Glengarry Glen Ross*, an all-star cast film with Al Pacino, Jack Lemmon, Alec Baldwin, Ed Harris, etc, about a salesman (soundtrack on Elektra); JAMES HORNER scores *Sneakers*, "featuring" Branford Marsalis—the film is an action-comedy-drama from the director of *Field of Dreams*, starring Robert Redford, Dan Aykroyd, Ben Kingsley, Sidney Poitier, and River Phoenix; MARC SHAIMAN scores *Mr. Saturday Night* (starring Billy Crystal, who also directs), soundtrack on Epic; SHAIMAN has also had a score dumped from *Hollywood in Vegas*, replaced by DAVID NEWMAN, and he has replaced JERRY GOLDSMITH's score on *The Public Eye*, apparently; BRUCE BROUGHTON has scored *Stay Tuned*—a CD is available but is almost entirely songs; MICHAEL SMALL scores *Consenting Adults*, a Hollywood Pictures drama with Kevin Kline and Mary Elizabeth Mastrantonio, due on October 2nd;

Here's what's on the agendas of the following record labels; as always, information is subject to change and/or correction:

Bay Cities: *Children of the Corn 2* (Daniel Licht) is due in early Sept. Following that will be a CD of Les Baxter's scores for *Black Sunday* and *Baron Blood*, due in October (on one CD).

Big Screen: This subsidiary of WEA was supposed to release a "Tales from the Crypt" CD, which still isn't out yet.

Cinedisc: This label, owned by Intersound which also owns Pro-Arte, has released three CDs in its Music from the Serials series: The first disc is *Music of the Republic: The Early Years*, the 2nd disc is *The Music of the Lone Ranger*, and the 3rd disc is *Music from the Serials*. The CDs feature music by William Lava, among others.

FILM MUSIC CONCERTS

This is a list of concerts taking place with the listed film music pieces in their programs, listed by state in the US, and by country afterwards. Many thanks go to John Waxman who provides this list, being the person who provides the sheet music to the respective orchestras. If you are interested in attending a concert, contact the respective orchestra's box office. *Concerts subject to change without notice.* New or updated listings have their dates in ***bold italics***. (Note: "s.o." stands for "symphony orchestra.")

During a Hollywood Bowl concert on August 14th, "Tribute to Miklós Rózsa," the conductor phoned Dr. Rózsa himself. Broadcasting the conversation to the audience, the entire audience wished Rózsa a very happy birthday.

(If you get the chance to attend any of the listed concerts, please do write in and report on it, so neat anecdotes like the above can be published. John Waxman, who provides this list for FSM, was especially wondering if any readers got the chance to attend the recent Baltimore concert, which had been initially put off due to rain and then held last month. Please write in!)

Arkansas: *Oct 3*—Arkansas s.o., Little Rock, performing *Lonesome Dove* Suite (Poledouris).

Arizona: *Sept 11, 12*—Phoenix s.o., performing *Juarez Overture* (Korngold). *Sept 13*—Flagstaff s.o., performing *Cocoon* (Horner) and *The Boy Who Could Fly* (Broughton).

California: *Sept 12*—Napa Valley s.o., Napa, performing *A President's Country Medley* (Tiomkin).

Florida: *Oct 30, 31*—Naples Symphony Orchestra, Naples, performing *Murder, She Wrote* Theme (Addison), *Bride from Frankenstein* Suite (Waxman), *The Addams Family* Theme & Waltz (Mizzy/Shaiman), and *Star Trek* TV Theme (Courage).

Idaho: *Sept 13*—Boise Philharmonic, Boise, performing pieces from *White Dawn* and *Lonesome Dove* (Poledouris), *The Outlaw Josey Wales* (Fielding), and *Lawrence of Arabia* (Jarre).

Illinois: *Oct 31*—Jacksonville s.o., performing *Beauty and the Beast* Theme (Holdridge) and *Murder, She Wrote* theme (Addison).

Indiana: *Sept 22*—Anderson s.o., performing *The Magnificent Seven* (Bernstein), *Bonanza* Theme (Livingston/Evans), and *A President's Country Medley* (Tiomkin). *Oct 18*—Evansville s.o., performing *The Addams Family* Theme & Waltz (Shaiman).

ALL THE LATEST IN SOUNDTRACK NEWS

Intrada: CDs of *Silverado* (Bruce Broughton) and *Planet of the Apes* (Goldsmith), both with more music than on the LPs, are due in October; following those will be a CD of Mark Snow's music to four TV movies in the series of "In the Line of Duty" police thrillers. The CD contains four suites and is 68 minutes long; also following in Intrada's future schedule is a CD to *Resurrected* (Richard Band).

MCA: Sept. 15th releases will be a CD to the TV series "Northern Exposure" and George Strait's music to the film *Pure Country*.

Mercury: A soundtrack to the racy Showtime series *Red Shoe Diaries* is now available.

Milan (Europe): A CD of *Conan the Barbarian* (Poledouris) is due soon, to be followed by a CD of *Brazil* (Kamen).

SLC: Limited edition (1000 copy) CDs of *Space Camp* (Williams, SCC 1016), *Bullitt* (Schifrin, SCC 1015), and *Battle of the Bulge* (Franklin, SCC 1014) are now out, available in the US from Intrada, among others (contact address above).

Varèse Sarabande: *Whispers In the Dark* (Thomas Newman) and *Rapid Fire* (Christopher Young) should have been released on September 1st; *Storyville* (Carter Burwell), K2 (Hans Zimmer's score for the European release), *Christopher Columbus: The Discovery* (Cliff Eidelman), and *Conan the Barbarian* (Basil Poledouris) are tentatively due on the 15th. (Varèse will apparently be putting out a US release of *Conan*, while Milan Europe handles the European release.) *Nails* (Bill Conti—Showtime TV movie) has been delayed. For a full report on Varèse's new CD Club releases and upcoming deletions, see page 13.

Warner-Pioneer (Japan): A CD of *Under Fire* (Goldsmith, 1983) is due soon, with Intrada (see above) now taking orders for the disc. Talk is now going around that Warner-Pioneer in Japan will also be releasing CDs to *Capricorn One*, *The Swarm*, *Twilight Zone: The Movie*, and *Outland*, though that is merely speculation at this point.

Iowa: *Oct 30, 31*—Des Moines Symphony Orchestra, Des Moines, performing *Bride from Frankenstein* Suite Part 1 (Waxman), *The Sleuth* (Addison), *The Addams Family* Theme & Waltz (Mizzy/Shaiman), and *Beastmaster* (Holdridge).

Louisiana: *Oct 30, 31*—Baton Rouge s.o., performing *The Addams Family* Theme & Waltz, and *Ghostbusters* (Bernstein). *Oct 31, Nov. 1*—Shreveport s.o., performing *Psycho* Suite.

Minnesota: *Oct 24*—Deluth s.o., performing *Gone With the Wind* Dance Montage (Steiner), *Around the World in 80 Days* Overture (Young), *The Guns of Navarone* Theme (Tiomkin), *Friendly Persuasion*: *Thee I Love* (Tiomkin), *Payton Place* Suite (Waxman), *Witness*: *Building the Barn* (Jarre). *Nov 15*—Mankato s.o., performing *The Magnificent Seven* and *The Raiders' March*.

Nebraska: *Oct 30, 31*—Omaha s.o., Omaha, performing *Bride of Frankenstein* Suite and *Dr. Jekyll and Mr. Hyde* Suite (Waxman), *King Kong* (Steiner), and *The Addams Family* Theme & Waltz.

New York: *Oct 17*—Little Orchestra Society, Avery Fisher Hall, Lincoln Center, performing *The Bride of Frankenstein* (Waxman).

North Carolina: *Sept 6*—North Carolina Symphony, Ralleigh, performing *Lonesome Dove* Suite (Poledouris) [to be broadcast on Public Broadcasting (PBS)]. *Oct 30, 31*—Charlotte s.o., performing *North by Northwest* and *Vertigo* (Herrmann).

Ohio: *Oct 23, 24*—Columbus s.o., Erich Kunzel, conducting, performing *Psycho* suite (Herrmann).

Pennsylvania: *Oct 30, 31*—Northeast Pennsylvania s.o., Scranton, performing *Bride from Frankenstein* Suite (Waxman), *Psycho* Suite (Herrmann), and *The Addams Family* Theme & Waltz.

Virginia: *Sept 27*—Lynchberg s.o., performing *The Raiders' March*.

Germany: *Sept 4*—Potsdam, film music concert with: *North by Northwest* (Herrmann), *Romeo & Juliet* (Rota), *Sahara* Suite (Rózsa), *Spartacus* (North), *Dances With Wolves* (Barry), *Treasure of the Sierra Madre* (Steiner), *Lawrence of Arabia* (Jarre), *The Godfather* Suite (Rota), *Murder on the Orient Express* (Bennett), and *Masada* March Theme (Goldsmith). *Sept 11* (note date change)—Gottinger Orchestra, Gottingen, performing pieces from *Prince Valiant* and *Old Acquaintance*, and *Ride to Dubno* from *Taras Bulba*, all by Waxman.

Sweden: *Oct 16*—Musikhögskolan/Milano, c/o Lunus, Stockholm, performing a "Tribute to John Williams."

CURRENT FILMS, COMPOSERS, AND ALBUMS listed from The New York Times of September 23, 1992

<i>A Brief History of Time</i>	Philip Glass	<i>Pet Sematary Two</i>	Mark Governor
<i>Christopher Columbus</i>	Cliff Eidelman	<i>Raising Cain</i>	Pino Donaggio
<i>Death Becomes Her</i>	Alan Silvestri	<i>Rapid Fire</i>	Christopher Young
<i>Diggs</i>	James Newton Howard	<i>Single White Female</i>	Howard Shore
<i>Freddie as F.R.O.T.</i>	D. Dundas/R. Wentworth	<i>Sister Act</i>	Marc Shaiman
<i>Honeymoon In Vegas</i>	David Newman	<i>Stay Tuned</i>	Bruce Broughton
<i>Honey, I Blew Up the Kid</i>	Bruce Broughton	<i>Storyville</i>	Carter Burwell
<i>A League of Their Own</i>	Hans Zimmer	<i>Twin Peaks: Fire Walk With Me</i>	Angelo Badalamenti
<i>Light Sleeper</i>	Michael Biehn	<i>Unforgiven</i>	Warner Bros
<i>Mistress</i>	Galt MacDermot	<i>Unlawful Entry</i>	Lennie Niehaus
			James Horner

COLLECTOR ADS

Thomas O. Fürst (Rumfordstr.31, 8000 Munchen 5, GERMANY) is looking for CDs of the following country music (non-soundtracks) by Tennessee Earney Ford: *Civil War Songs of the South* (Capitol Rec. 1520), and *Civil War Songs of the North* (Capitol Rec. 1540). (Label numbers given are for LPs, but CDs are preferred.)

Jeff Gaines (5565 Columbia Pike, Apt 715, Arlington VA 22204) is looking for the following CDs: *Batteries Not Included*, *Big Trouble in Little China*, *Cocoon*, *Dreamscape*, *The Fly*, *Gorillas in the Mist*, *The Man With the Golden Gun*, *Planes, Trains and Automobiles*, *Runaway*, and *Supergirl*.

Ron Harris (2064 Spring Ridge, Baton Rouge LA 70816) has for sale the following cassettes for \$5 each: *Butch and Sundance: The Early Days* (Patrick Williams), copy; *Hello Again* (William Goldstein), Cinedisc; *Hellraiser* (Chris Young), Cinedisc; *Hour of the Gun* (Jerry Goldsmith), copy; *King of the Olympics* (Paul Chihara), Sonic; *Roxanne* (Bruce Smeaton), Cinedisc; *The Seventh Sign* (Jack Nitzsche), Cinedisc; *Stagecoach* (Jerry Goldsmith), copy; *Wuthering Heights* (Michel Legrand), copy. Ron is looking for cassette copies of LPs of the following: *The Swimmer* (Marvin Hamlisch), *Indiscretion of an American Wife* (A. Cicognini), *Roots of Heaven* (Malcolm Arnold), *My Geisla* (Franz Waxman), *Trapeze* (M. Arnold), *Shake Hands With the Devil* (William Alwyn), *Bad Seed* (Alex North).

Robert Hubbard (83 Downey, San Francisco CA 94117) is interesting in obtaining tape dubs of *Don't Look Now* (Donaggio), *Chinatown* (Goldsmith), and *Dragonslayer* (North), and will make tape dubs of items in his collection, write if interested. Robert is interesting in '60s music (Bacharach, Dudley Moore, AIP 'youth' pictures, etc.), and would also like to hear from Michael Nyman fans.

Wolfgang Jahn (Auhofstr.223/4, A - 1130 Wien, AUSTRIA) previously had a wants list run in FSM #20 and #21. He has since acquired *Le magnifique*, *Le rat d'Amérique* and *Le baiser. The Sphinx* doesn't exist. From his trade list, *Escalation* is gone. The following are added to his want list: US PRESSINGS: D. BUTTOLPH: *Long John Silver* (10" LP, RCA LPM 3279); A. NEWMAN: *The Seven Year Itch* (20 Cent. Fox); SCHIFRIN: *Way, Way Out* (TC Fox 3192); J. YATOVE: *Girl in the Bikini* (Popular 22-1002). EUROPEAN PRESSINGS: IFUKUBE & OTHERS: All *Godzilla* scores except part 1 (Toho AX 8100); M. BÖTTCHER: *Winnetou und das Halbblut Apanaschi/Old Surehand* (Polydor 249 083), *Winnetou und Old Shatterhand im Tal der Toten* (Polydor 249 288); P. CALVI: *La feccia* (CBS S 70120); DE MASI: *Concerto per pistola solista* (CAM SAG 9034), *Per un pugno nell'occhio* (CAM CDR 33/11), *7 dollari sull'rosso* (CAM CDR 33/19), *Maciste* (CAM CMS 30 094); DE ROUBAIX: *L'homme orchestre* (Philips 6009.088 L); DONAGGIO: *E difficile... a non impossibile vivere insieme* (Carosello CLN 25050); A. DUHAMEL: *La sirène du Mississippi Pathé Marconi* (2C 062-90441); R. GOODWIN: *Decline & fall of a birdwatcher* (States. SSL 10259); F. LAI: *Madly* (Barclay 920283 or Japanese LP), *Les petits matins* (Japanese LP); RUSTICHELLI: *La dame a la fenestra* (any LP pressing), *Probabilità zero* (CineVox MDF 33/13); SCOTT: *Outback/Conquistador/Jerusalem film...* (JSD 100); P. UMILIANI: *Una bella grinta* (CAM Cms. 30.131); VARIOUS: *Fantasy World of Japanese Pictures No 1 to 10* (Toho AX 81...); *Vocals from the Japanese Monster Movies* (Toho Dr 1001); *Music from Horror Movies* (MCA VIM 7264).

Sebastien Lifshitz (2 Rue du Sabot, 75006 Paris, FRANCE) is looking for CDs of *Lionheart Vol. 1* (Goldsmith), *A Lion in Winter* (Barry), *Linderstrasse* (J. Knieper), and *The Reivers* (Williams).

Bob Mickiewicz (7 Whittemore Terrace, Boston MA 02125) is looking to contact fellow collectors who are interested in trading Soundtrack and Show recordings. The following is a partial listing of what he is seeking:

<i>Against a Crooked Sky</i>	Embryo EM-1005	(Azevedo)
<i>Alfred the Great</i>	MGM MCS-8112	(Leppard)
<i>Bite the Bullet</i>	RFO-102	(North)
<i>Catlow/Soldier Blue</i>	Eros 80544	(Budd)

READER COMMUNICATIONS

<i>Coogan's Bluff</i>	? (private/full score version)	(Schiffriin)
<i>Devil and Max Devlin</i>	A&M PRO-1	(Hamlisch)
<i>El Condor</i>	? Nat. Gen.	(Jarre)
<i>Fantabulous</i>	Beat LP-002	(Brugnolini)
<i>Flesh Gordon</i>	? (X-rated pic)	(Ferraro/Tevis)
<i>Handle With Care</i>	Preview LP-1001	(Mendoza-Nava)
<i>Looker</i>	War. Bros. PRO-A991	(Devorzon)
<i>Oh God Book II</i>	War. Bros. FOX-1	(Fox)
<i>Old Boyfriends</i>	Columbia S-36072	(Shire)
<i>The Pound</i>	Pound A/B	(Downey/Cuva)
<i>Il Racconto Del Giungla</i>	Beat LP-031	(DeMasi)
<i>Sphinx</i>	War. Bros. HS-3545	(Lewis)
<i>Texas Romance/Bad Company</i>	Chap STK-1069	(Schmidt)
<i>The West</i>	DET MDG-2005	(various)

He will buy (if reasonably priced) or will trade, from an extensive collection of soundtracks and shows. All inquiries and lists are welcome, including foreign collectors. Please send your specific requirements. He is also looking for: (1) import (non-USA) scores and shows; (2) private/obscure/unusual pressings; and (3) noncommercial/studio-only recordings.

Brendan Moore (32 McDivitt St, Manurewa, Auckland, NEW ZEALAND) has an extended sale list of LPs available, printed last month in FSM. Write for a copy of this list if interested.

Shane Pitkin (PO Box 134, Brownville NY 13615) is looking for Bernard Herrmann LPs in general; looking for the film *The Night Digger* (aka *The Road Builder*); and has the following LPs for sale (write with offers): *Star Wars* (Williams, 2LP, original 1977, good), *Airport* (A. Newman, original 1970, good), *Lost Horizons* (Bacharach, 1973 foldout, sealed w/ notched corner), and *Impressions of James Bond* (performed by "The Sounds Orchestral" — sealed with small hole in jacket).

Erik Schmiedel (1446 Laburnum, Chico CA 95926) has for sale CDs of *Twilight's Last Gleaming* (Goldsmith Society #476, unopened — \$40), *Time After Time* (Rózsa — \$16), *Hemingway's Adventures of a Young Man* (Waxman — \$20). All are in mint condition, and Erik will pay for shipping.

Jeff Szpirglas (57 Jerome Pk Dr, Dundas, Ontario L9H 6H1 CANADA) is looking for the Xenon Records CD single of *Abslom Daak: Dalek Killer* (Dr Who).

Nigel Trevett (57 Wesley Way, Amington, Tamworth, Staffs B77 3JF ENGLAND) is looking for the following out of print CDs in mint or near mint condition: *Dune* (Toto), *Running Scared* (R. Temperton & songs), and *Fletch* (H. Faltermeyer & songs).

Tom Wallace (20 Drew Rd, Somersworth NH 03878-1402) is looking to buy or trade for CDs of *The Secret of NIMH* and *Innerspace* (Goldsmith). He has the following *Star Trek* titles available on CD & cassette: films 1-6, *Sound Effects*, *The Astral Symphony* (compilation), *Spock Rock* (tape, adult parody), *Nimoy: You Are Not Alone* (not for sale, dubs only), *Trek Comedy* (tape), *Trek Bloopers* (tape), *The Time Stealer*, *In Vino Veritas* and *To Starve a Fleaver* (LP, 1979 Peter Pan Records, sealed, mint, two copies of each title). LP originals: *Patton* (Goldsmith, 1970 Casablanca, w/ George C. Scott's troop address, fr/ex), *Close Encounters of the Third Kind* (Williams, 1977 Arista, 2LP set, ex/gd), *Star Wars/Galactic Funk* (Meco Monardo, 1977 Millennium, 12 tracks - 28:17, gd/vg+). Trades preferred.

This is the trading post section of FSM, where readers can place entries of soundtracks they have for sale or trade, or soundtracks they are looking for, or areas they would be interested in communicating with others about, or any or all of the above & more. Entries are generally run for two months. To place an entry, merely write in telling what you want to say — you may write your entry word for word or tell basically what you want to say and an entry will be written for you. This is a free service — please try to keep your entry under fifteen zillion items. Please note that talk of tape dubs is generally uncool outside of very rare material that cannot otherwise be purchased or acquired.

With some sixty odd years of film music history behind us (discounting the silent era, which I will deal with separately), there have been thousands of scores, good, bad, and indifferent, written for the screen. Since scores weren't recorded with any kind of regularity until the 1950's, it's safe to say that every reader out there could name some score that he or she feels has been overlooked; that has either languished unrecorded or has only been recorded in tantalizing snippets that leave the listener begging for more. Many great works have never received the attention they deserve, and to my mind, ranking near the top of the list is Dimitri Tiomkin's *The Big Sky* (1952).

Written for Howard Hawk's impressive version of A.B. Guthrie's novel (scripted by Dudley Nichols), Tiomkin's score is quite unlike his more famous Western works such as *Duel in the Sun* (1946), *Red River* (1948), *High Noon* (1951), *Giant* (1956), and *The Alamo* (1960). Whereas those scores often relied on full orchestral bombast to make their impression, *The Big Sky* comes across like a subtle breeze. Rather than back up the scenery and action with the "bigness" that may have been expected of him, Tiomkin instead created an impressionistic picture of a world majestic, mighty, beautiful, and untouched. The difference is apparent right from the Main Title Prelude. Against the gentle beat of percussion, flutes and woodwinds alternately bring forth a wistful theme, and one gets a feeling for the land where nature reigned and the Indian lived in peace. Then soaring French horns play the central theme, which the strings repeat in counterpoint. The effect is one of indescribable beauty. As gently as it began, the orchestra fades away, flowing like the Missouri River on which most of the film is set. Kirk Douglas and Dewey Martin play two adventuring drifters who join the latter's uncle (Arthur Hunnicutt, in a splendid performance) on a keelboat expedition up the unexplored Missouri (in 1830) to attempt trade with the remote Blackfoot Indian tribe. To this end, also on the expedition is the Blackfoot squaw Teal-Eye (Elizabeth Threatt), whom the French trappers running the trip hope will insure their safety upriver. But the girl cannot ensure their

safety from other fur company trappers who want to stop the expedition. Everything ends happily, of course, with Douglas defeating the bad guys after several scrapes, Martin ending up romantically involved with Teal-Eye (which leads to friction between the pals—a Hawk trademark), and the trappers free to continue down the river, toward further adventures that we can only imagine.

As this brief synopsis may suggest, the plot is not what makes *The Big Sky* so memorable. It is Douglas' classic, no-nonsense performance, some spectacular black and white photography of the Grand Teton scenery by Russell Harlan, and last but certainly not least, Tiomkin's music. Charles Gerhardt and George Korngold realized its quality in 1974 and recorded the suite that appears on the album *Lost Horizon: The Classic Film Scores of Dimitri Tiomkin* (now available on RCA CD 1699-2-RG). Running just a little over eight minutes, the suite is comprised of three cues: "The Prelude," "Forest at Night (Nocturne)," and "The Wide Missouri (Epilogue)." Flawlessly performed by the National Philharmonic Orchestra, this beautiful piece is almost enough to convince one that Tiomkin was the supreme master of Western film music, over such worthy composers as Bernstein and Moross. There isn't one nuance in Tiomkin's poetic conception that Gerhardt doesn't bring off superbly; not one note that isn't played with the highest inspiration. It left me yearning for more, and when I finally did manage to catch up with the film, I was in a state of shock. This eight minute suite barely scratched the surface of a score that runs nearly an hour on film, and has an abundance of material that would be wonderful to hear out of context.

Take, for example, the haunting flute and oboe exchanges that accompany Douglas through the forest to his first meeting with Martin, or the folk-like banjo and strings that underscore their ride to St. Louis. Tiomkin also worked several of his themes into authentic sounding French folk songs, one of which, a jolly little melody played by the accordion, accompanies the group's first landing on the river's edge—only to be cut off midway by the gentle tom-tom percussion that marks Teal-Eye's first

appearance. The main theme is played in many variations throughout the film, but one of its most memorable incarnations comes during the night camp scene where it is gently played by only the guitar and accordion. The impression made is one of great serenity and peace. The composer tactfully avoids letting his more overbearing side come across, through traces of it can be found in the sequences where Teal-Eye is washed overboard by rapids or the Crow Indian tribe attacks the expedition. One cue, near the end of the film, is justification alone for a complete re-recording. After Douglas has finally defeated the villains at the cost of Teal-Eye escaping, the group continues upriver only to become caught on a sandbar. All seems lost. Then suddenly, a percussion flourish signals the coming of the Blackfoot Indians. Sent by Teal-Eye, they have come—not to attack, but to help. As the main theme builds up to its only full orchestral variation, Indians grab the tow ropes and begin to pull the boat upriver to their camp. It is the surprise moment in the film, and Tiomkin's music perfectly accentuates the sense of struggle, despair, suspense, and finally, hard-earned victory that this six minute piece of music encompasses. The fact that it can't be heard apart from the film seems to me a pity bordering on tragedy. And then there's the lovely passage that follows it where Teal-Eye thanks Douglas and the trappers for returning her home. I think I've made my point.

Hopefully, some record producer with his ears in the right place will stumble across this score sometime in the near future (it can't be soon enough for me) and give it the full recording that it deserves. Which is by no means meant to imply that Gerhardt and Korngold did not; indeed, if one can't find a conductor and orchestra who are at least half as inspired as Gerhardt was in his brief suite, the endeavor will be largely fruitless. And if it never does come to pass, I still have that performance to cherish. As one of the characters in the film says: "There's something about that music that gets inside a man." It's an incredible understatement.

SOUNDTRACK MYSTERIES: THE "RE-USE" FEE

One of the most frequently asked questions is, "Why was there never an album to...?" While there are numerous reasons why an album may not happen, there is one general obstacle that constantly gets in the way. You've heard the phrase before: "re-use."

There's no magic to understanding "re-use"; it's quite simple. As an example, let's take the 1985 film *Baby: Secret of the Lost Legend*. Most collectors agree that this is an important score in the Goldsmith filmography and would gladly welcome a CD issue of it. So why isn't there one, you ask? It's not because no one has thought of doing it. Writing letters to Intrada or Varèse asking, "Hey, did you guys ever think of doing a CD to *Baby*?" only makes you look naïve. They probably react jokingly, "Did Jerry Goldsmith write *Baby*? Wow! We didn't know that. We never thought of doing that." Think about it—you're writing to a label whose employees live for film music. It's doubtful there's an album concept you can come up with which hasn't been thought of before. To make yourself look more knowledgeable when corresponding with soundtrack moguls, let me explain why there's no CD to *Baby*.

Baby was recorded with a large orchestra. Disney probably paid between 70 and 80 thousand dollars to record it with Los Angeles musicians. Prior to 1990, the American Federation of Musicians (AFM) required full payment of the orchestra *again* if the master tapes were to be used for a soundtrack album—in other words, to "re-use" the music outside of the film. If a label wanted to release an album to *Baby*, they'd have to pay the AFM \$80,000. For a movie like *Baby*, which performed poorly, you might sell a maximum of 5,000 copies. Without even adding in production costs, royalties, and advances to Disney, you can already see that doing an album

would be a losing proposition. (Although that's not to say a company might do it anyway and expect other, less expensive projects to offset the impending loss. Some albums are done for reasons beyond monetary payback.)

Around the time of *The Hunt for Red October*, the AFM changed their "re-use" clause, now requiring only 50% of the original fee. If *Baby* had been recorded in 1990, the re-use would have been only \$40,000. That's still a hefty chunk, but financial resolution more obtainable.

There are several states where the orchestras have the "Right to Work." In Utah and Washington State, for example, the musicians can choose to record non-union, thereby greatly reducing the rates and eliminating the "re-use." In England, the "re-use" is only a percentage of the original orchestra fee. Germany, Hungary, Italy, and Ireland have no "re-use" fees, which explains why it's almost a guarantee that an album will be released if recorded in one of those countries.

If that makes perfect sense, you may now proceed with the next mystery: "Why do many albums such as *Dead Again* and *The Hunt for Red October* hover around the 30 minute mark?"

Another simple answer: The AFM "re-use" policy sells music in fifteen-minute blocks, up to thirty minutes. After that, five-minute blocks are sold. So, there's only 15 minutes of Hans Zimmer on *A League of Their Own* because Columbia bought one fifteen-minute block. *Red Dawn* is 35 minutes because Intrada bought two fifteen-minute and one five-minute blocks. In England, music is bought in 20-minute blocks.

Long-needed explanation by ROGER FEIGELSON

The other reasons why albums may not appear include: missing master tapes, disinterested movie studios, absurdly high advances, no one knows who owns the right to a particular property... but ultimately the "re-use" fee is mostly to blame for the lack of an album. So the next time you think of writing to Intrada asking them to release an album of John Barry's *Raise the Titanic*, remember that they probably already thought of it... but they will listen to you if you offer to pay the "re-use."



LK 9/17

MORE MUSIC ON LASERDISCS by JEFF JOHNSON

Strange things are going on over at Pioneer Special Products. The *7th Voyage of Sinbad* laserdisc boasts a "newly restored stereo soundtrack" on the digital tracks—the movie, finally in stereo after all these years! Well, don't get too excited. The "newly restored stereo soundtrack" turns out just to be some of the music tracks. All the dialogue and sound effects and everything else is in mono, the way the movie has always been. Strangely enough, not all of the music is in stereo. Like on the Varèse CD, several of the stereo mixes were still missing so they had to use mono tracks. So much for "newly restored stereo."

On the plus side, this is one of the latest laserdisks with the music tracks isolated on the "secondary audio channel," that is, the right channel of the analog tracks. What we see happening now finally is a stereo movie on the left and right digital tracks with the film in mono on analog left and isolated music in mono on analog right. Newly restored or not, people with analog-only laserdisc players must be content to watch a few of these movies in mono. On the negative side, the *7th Voyage* laserdisc actually places one of its side breaks *during music*. Why, I ask you, boast newly restored stereo sound and even bother with isolating music, when the music is interrupted by a side break anyway? I'm baffled.

Also out now from Pioneer Special Products, with "limited availability" although I see them all over the place are: *3 Worlds of Gulliver* (Herrmann) and *Mysterious Island* (Herrmann). Of course, the one film in this Herrmann-Harryhausen series in which

we actually need the music is *Jason and the Argonauts*, which is due out on Criterion sometime soon, most likely without isolated music tracks.

Also out from Pioneer: *The Taming of the Shrew* (Rota) and *Lost Horizon* (1973—Bacharach). Good Lord, did I read that right? The 1973 version of *Lost Horizon*? Why?? The 1937 version is directed by Frank Capra, has music by Tiomkin, and is one of the best American films ever. Which would you rather have newly restored on laserdisc? What's next, a restored laserdisc of the remake of *King Kong*?

More new releases with isolated music tracks include: *Manhattan* (MGM—Gershwin, etc.); *The Buccaneer* (Paramount—Bernstein, another "newly restored stereo" mono job); and *Samson and Delilah* (Paramount—Victor Young, "Music and Sound Effects").

Which brings us to another growing trend in laserdisks: "music and effects" tracks. These discs feature a secondary audio channel reserved for music and sound effects with no dialogue. While this can be quite annoying at times with explosions and such drowning out music, scenes that are scored quietly over dialogue come out quite nicely. Imagine watching the scene in the 1976 version of *Carrie* in which Piper Laurie gets pinned against the doorway with various kitchen utensils. The knives "swoosh" and "thunk." Piper Laurie opens her mouth to scream, and all you hear is Pino Donaggio's score. Titles offered with music and effects tracks include:

Carrie (Criterion—Pino Donaggio); *Dr. No* (Criterion—Monty Norman); *From Russia With Love* (Criterion—John Barry); and *Goldfinger* (Criterion—John Barry).

It would seem these days that only certain Paramount and Pioneer Special Products titles have this little feature. Hopefully Criterion will get back in the game and offer "music-only" tracks once again. Cheers to both Paramount and Pioneer for finally offering stereo movies with secondary audio. I only wish they would downplay the "newly restored stereo" angle and let the buyer know that what they're buying is not a true stereo movie. As more information becomes available, I'll keep y'all posted.

*Jeff Johnson of Intrada [1488 Vallejo St, San Francisco CA 94109, 415-776-1333—it's both a label and a mail order store, write for free catalog] first wrote about music channels on laserdisks in the May issue of this newsletter. In a nutshell, certain laserdisc releases have a "secondary audio channel"—actually the right channel on the audio track—whereby the viewer can switch to just this track and listen to the music of the film without sound effects and dialogue. The music is in mono, and will rise and fall in volume as it would normally to keep in line with the sound and dialogue. Films which have been released on laserdisc with this feature include *Taxi Driver*, *Chinatown*, *Obsession*, and *Islands in the Stream*.*

HANS ZIMMER - FILMOGRAPHY/DISCOGRAPHY

The below filmography/discography was compiled by Roth Olivier, and enhanced by a filmography appearing in the January/February 1992 issue of Cantina Band Music, published by The John Williams Appreciation Society in France (17 Avenue de la Californie, Apt #31, 06200 Nice, FRANCE), which also featured an interview with Zimmer. In the discography part of this filmography run here, many duplicate releases of the same title in different parts of the world may have been omitted, mainly of S.I.C. (Japan) releases of Varèse CDs, as the label numbers were not available. There is a CD from Milan, "New Music in Films" (CH 530) containing Zimmer's music to *Burning Secret*, *Diamond Skull*, and *The Fruit Machine*. In the film column, "•" indicates a collaboration with Stanley Myers.

Hans Zimmer is among the new wave of non-classically trained film composers who have had enormous success in Hollywood. He has a unique style, combining powerful percussion and orchestra with his intricate network of synthesizers and computers, which adds to the pictures he scores. Sometimes rhythmic and powerful (*Black Rain*, *Backdraft*, *Days of Thunder*), sometimes romantic (*Green Card*, *Regarding Henry*), and sometimes largely orchestral (*Fools of Fortune*, *Radio Flyer*) his scores are always well arranged and orchestrated, often in conjunction with Shirley Walker.

After his international hit "Video Killed the Radio Star," and many years of collaboration with Stanley Myers, Zimmer moved to Hollywood in 1988 and scored Barry Levinson's *Rain Man*. He received an Academy Award nomination for that score, while a year earlier his music producing efforts led the varied score to *The Last Emperor* to win the award. Since then, his music has graced a number of disparate films.

Zimmer is today one of the hottest composers in Hollywood, with his score to *A League of Their Own* pushing that film to be one of the few "blockbusters" of the summer. The German born composer's next score is for the Ridley Scott directed *1492*, due out in October, and once slated to be scored by Vangelis.

Interviews with Zimmer can be found in Movie Music Magazine Vol. 2 (about *A World Apart*, *Paperhouse*, & *Rain Man*), Premiere USA May 1991 (about *Thelma and Louise*), Cantina Band Music No. 11, Jan/Feb 1992, and Soundtrack! Vol 11, No. 42.

So, if you want to know what is 'new music in films,' just go to a theater near you or buy Zimmer's discography. Fortunately, most of his scores are available on CD.

Roth Olivier

(Roth notes he is a major Zimmer fan, and would welcome letters from others regarding Zimmer's work. Write to: 3 Rue D'Anjou, 67100 Strasbourg, Bas-Rhin, FRANCE.)

Yr	Title	Soundtrack release
82	<i>Moonlighting</i> *	
83	<i>Histoire D'O No. 2</i> *	
84	<i>Success is the Best Revenge</i> *	
	<i>Eureka</i> *	
	<i>Blind Date</i> *	
85	<i>Insignificance</i> *	
	<i>Wild Horses</i> *	
	<i>My Beautiful Laundrette</i> *	
86	<i>Castaway</i> *	
87	<i>Double Exposure</i> *	
88	<i>The Nature of the Beast</i> *	
	<i>A World Apart</i>	Milan CD CH 302
	<i>Burning Secret</i>	on Milan comp.
	<i>Elphida</i> *	
	<i>The Fruit Machine</i> *	
	<i>Paperhouse</i>	on Milan comp.
	<i>The Prisoner of Rio Vardo</i>	Milan CD CH 374
	<i>Rain Man</i> (AAN)	
	<i>Taffin</i> *	
	<i>Track 29</i> *	
89	<i>Twister</i>	
	<i>S.P.O.O.K.S.</i>	
	<i>Diamond Skulls</i>	
	<i>Wonderland</i>	on Milan comp.
	<i>Black Rain</i>	
	<i>Driving Miss Daisy</i>	Virgin CDV 2607 (21 min. HZ)
	<i>First Born</i> (TV)	Varèse VSD-5246, SLC SLVD 5001 (Japan)
90	<i>Fools of Fortune</i>	Milan CD CH 334
	<i>Bird on a Wire</i>	
	<i>Chicago Joe and the Showgirl</i>	
	<i>Days of Thunder</i>	CD available, songs only
	<i>To the Moon Alice</i> (TV)	
	<i>Green Card</i>	Varèse Sarabande VSD-5309
91	<i>Backdraft</i>	Milan CD CH 807 (France), RCA 3141 (USA)
	<i>Thelma and Louise</i>	MCA 10239 (1 cut HZ)
	<i>Regarding Henry</i>	EMI CDP 7 97 496-2
92	<i>Radio Flyer</i>	Big Screen Music 9-24454-2
	<i>K2</i> (European release only)	Varèse Sarabande VSD-5354
	<i>Millennium</i> (PBS TV)	Narada ND 66001
	<i>The Power of One</i>	Elektra 9 61335-2
	<i>A League of Their Own</i>	Columbia CK 52919 (16 min. HZ)

POLLS ✓

As promised, here are complete results of all the polls run by The Soundtrack Club to this point (except for the poll of what *Star Trek: The Next Generation* scores people would like to see on CD, which was wrapped up many months ago). The first two polls were basically "warm-ups" just to loosely gauge what scores people would like to see on CD, and which scores were generally considered the best of particular composers. Those polls were wrapped several months ago, and complete tallies are finally being run this month. In future, polls un-

dertaken by the club will have some sort of significance, as do the latter two polls dealt with here, the first of which is for GNP/Crescendo to see what themes people would like to see on a proposed "Greatest Science-Fiction Hits Vol. 4," and the second of which is for The John Williams Appreciation Society to see what Williams scores people would like the Society to attempt to release on CD. Of those two polls, the former is closed, while the second is still active.

TOP SCORES WANTED ON CD - FINAL TALLIES

This poll, now considered closed, was taken of top scores wanted on compact disc, whether they were never released, were released only on LP, or in some cases were released only partially on CD. Among the top vote-getters were *Conan the Barbarian*, *Space Camp*, and *Silverado*, all of which are or will be out shortly on CD. Most of these scores will probably never be released on compact disc due to complications on one kind or another (problems with the film company, often—Disney and Warner Bros. are terrible when it comes to these things), or usually the fact that they would cost too much

money to put out—see Roger Feigelson's "Re-Use" see on that subject, page 4. A specific reason has been given below for each nominated title as to why a CD release is unlikely. Sadly, despite letter writing campaigns, which in reality have little effect on large studios, and the smaller soundtrack labels don't need your letters to know to put out these things, we may never see most of these ever put out. So, save those records! In any case, this poll was useful in determining what soundtracks there are that deserve a release on CD, and it's a shame CDs in most cases will not happen.

# of votes	score	composer	reason
12	<i>Empire Strikes Back</i> (more)	Williams	A chance of happening, would have to be a 2 CD set, and Lucasfilm would probably demand an outrageous advance, in addition to the re-use fee.
9	<i>Poltergeist</i>	Goldsmith	Polygram has the rights, will not license to any outside label, & has no interest in doing the project itself.
8	<i>Gremlins</i>	Goldsmith	In addition to a high re-use fee, Geffen is unwilling to let go of the rights.
6	<i>Honey, I Shrunk the Kids</i>	Homer	Disney would demand an outrageous advance, in addition to the re-use fee.
	<i>Outland</i>	Goldsmith	Warner Bros. reluctant to issue on CD or license to anybody else.
	<i>Twilight Zone-The Movie</i>	Goldsmith	same as above
5	<i>Capricorn One</i>	Goldsmith	same as above
	<i>Flatliners</i>	Howard	ENORMOUS re-use fee.
	<i>Journey of Natty Gann</i>	Homer	Disney film, same as <i>Honey, I Shrunk the Kids</i> .
	<i>Something Wicked This...</i>	Homer	same as above
4	<i>Die Hard</i>	Kamen	Huge re-use fee; besides, most of the material can be found on the Varèse CD for the sequel.
	<i>Patton</i>	Goldsmith	Incredible legal complications.
	<i>Return of the Jedi</i> (more)	Williams	same as <i>Empire Strikes Back</i>
	<i>Star Trek:TMP</i> (more music)	Goldsmith	Lots of re-use money would have to be paid, plus money to Paramount.
3	<i>Battle Beyond the Stars</i>	Homer	Horner reportedly has the stereo master tapes himself, and would not let go of them for a Silva Screen CD that was planned a couple of years ago.
	<i>Conan the Destroyer</i>	Poledouris	No re-use fee, may happen on Varèse, which has done CDs of LPs from the MCA back-catalog
	<i>Cowboys, The</i>	Williams	re-use fee
	<i>Ladyhawke</i>	Powell	No specific reason.
	<i>Legend</i>	Tangerine Dream	More legal complications than the human mind can ever hope to comprehend.
	<i>Lillies of the Field</i>	Goldsmith	Epic owns the rights and has no intention of licensing the project or doing it itself.
	<i>Predator</i>	Silvestri	Score was originally going to be recorded in Hungary with an album out on Varèse, but when the recording was moved to Los Angeles, the re-use fee killed the project.
	<i>Sand Pebbles, The</i>	Goldsmith	same as <i>Patton</i>
2	<i>Blade Runner</i> (original)	Vangelis	Incredible legal complications and money problems prevented the release of the original Vangelis score which is advertised in the film's end credits—a few cues are on the "Vangelis Themes" CD, but that's it.
	<i>Buckaroo Banzai</i>	Boddicker	Big re-use fee, plus problems with the owners of the film.
	<i>Flash, The</i>	Elfman	Re-use. If somebody shelled out the money, Warner might well be cooperative.
	<i>Flight of the Navigator</i>	Silvestri	Disney—"nuff said."
	<i>Funny Farm</i>	Bernstein	re-use fee
	<i>Hearlbeeps</i>	Williams	re-use fee, may happen
	<i>Karate Kid</i>	Conti	abominable re-use fee
	<i>Lonesome Dove</i>	Poledouris	Varèse album almost happened, Motown album almost happened, the composer wanted it, but the project was canceled by complications with certain people involved with the film.
	<i>Mad Max 3</i>	Jarre	might happen
	<i>Poisedon Adventure, The</i>	Williams	big re-use
	<i>Star Trek II</i> (more music)	Homer	Legal complications, re-use fee; besides, the CD as it is happens to be pretty representative.
	<i>Star Trek III</i> (more music)	Homer	same as above



VERY BEST OF... - FINAL TALLIES

This poll, also closed, was taken to see what responding readers thought were the best works of particular composers. Like the "Wanted on CD" poll above, about 20 people responded, so the below results are not necessarily representative of the entire readership of this publication. Only scores with at least two votes are listed, so this poll doesn't take up four times as much space as it already does.

JERRY GOLDSMITH

- 14 Star Trek: TMP
- 6 Legend
- 4 Alien
- Poltergeist
- 3 Secret of NIMH, The
- Star Trek V: TFF
- Hoosiers
- 2 Blue Max, The
- Patton
- Sand Pebbles
- Under Fire
- Papillon
- Supergirl

JOHN BARRY

- 8 Dances With Wolves
- 4 Black Hole
- 3 Lion in the Winter
- 2 Born Free
- Out of Africa
- Somewhere In Time
- Body Heat
- King Kong

JOHN WILLIAMS

- 13 Empire Strikes Back
- 10 Superman
- 5 E.T.
- 4 Raiders of Lost Ark
- 3 Close Encounters
- Star Wars
- 2 1941
- Witches of Eastwick
- Jaws
- Reivers, The

JAMES HORNER

- 14 Star Trek II
- 8 Glory
- Rocketeer, The
- 7 Field of Dreams
- 5 Star Trek III
- 3 Brainstorm
- Aliens
- Krull
- 2 Cocoon
- Land Before Time, The
- Willow

DANNY ELFMAN

- 12 Batman
- Edward Scissorhands
- 7 Night Breed
- 4 Pee-wee's Big Adventure
- Beetlejuice
- 2 Midnight Run

ALAN SILVESTRI

- 8 Abyss, The
- Back to the Future III
- 3 Predator 2
- Back to the Future
- 2 Clan of the Cave Bear
- Who... Roger Rabbit?

B. POLEDOURIS

- 7 Conan the Barbarian
- 4 RoboCop
- 3 Lonesome Dove
- Quigley: Down Under
- Hunt for Red October
- 2 Blue Lagoon

TANGERINE DREAM

- 5 Near Dark

- 3 Legend
- 2 Miracle Mile

ENNIO MORRICONE

- 4 Mission, The
- Untouchables, The
- 2 Guns / San Sebastian
- Once Upon Time/West
- Thing, The
- Good, Bad & Ugly

MAURICE JARRE

- 4 Lawrence of Arabia
- 3 Witness
- 2 Dr. Zhivago
- Enemy Mine

ELMER BERNSTEIN

- 3 Great Escape, The
- 2 Magnificent Seven

B. HERRMANN

- 4 Psycho
- 3 Vertigo
- 2 Obsession

- 7th Voyage of Sinbad

- Jason / Argonauts
- Jour/Center/Earth

VANGELIS

- 5 Blade Runner
- 5 Chariots Of Fire
- 2 Antarctica
- Bounty

MICHAEL KAMEN

- 5 Die Hard
- 4 Robin Hood
- 2 Baron Munchausen

MIKLÓS RÓZSA

- 3 Ben Hur
- 2 Time After Time

A. BADALAMENTI

- 2 Blue Velvet
- Twin Peaks

GNP/CRESCENDO'S "GREATEST SCIENCE FICTION HITS VOL. 4" POLL - FINAL TALLIES

This poll had been running at the request of GNP/Crescendo, which is currently brainstorming a fourth "Greatest Science Fiction Hits" CD and was wondering what themes collectors would want to see on such a disc. It's safe to say that everybody's been given a chance to participate by now, so this poll is now considered closed. Final tallies are as follows:

3 votes: Buckaroo Banzai (Bodicker)
The Flash (Elfman)

1 vote: The Abyss (Silvestri)
Amazing Stories (Williams)
Baby: Secret of the Lost Legend (Goldsmith)
Back to the Future (Silvestri)
Batman (Elfman)
Battle Beyond the Stars (Horner)
The Black Hole (Barry)
Dr. Who (Grainer)
Escape from the Planet of the Apes (Goldsmith)
The Fantastic Journey (Prince)
The Fly (Shore)
Friday the 13th: The Series (Molin)

The Gemini Man (ver. 1, Goldberg, ver. 2, Holdridge)
Heartbeeps (Williams)
The Highwayman (Fisher/Davis)
The Invisible Man (TV—Mancini)
Island at the Top of the World (Jarre)
Ladyhawke (Powell)
Legend (Tangerine Dream)
Logan's Run (TV—Rosenthal)
Mad Max 3 (Jarre)
Misfits of Science (Poledouris)
Naked Lunch (Shore/Collman)
Nightmare Cafe (Robinson)
Otherworld (Levay)
Planet of the Apes (TV—Schifrin)
Predator (Silvestri)
Robin Hood: Prince of Thieves (Kamen)
RoboCop (Poledouris)
The Rocketeer (Horner)
Sapphire and Steel (Ornadel)
Saturn 3 (Bernstein)
Short Circuit (Shire)
The Six Million Dollar Man (Nelson)
Something Is Out There (Levay)

Somewhere In Time (Barry)
Spacehunter (Bernstein)
Starman: The Series (Kaproff)
Star Trek II (Horner)
Star Trek V (Goldsmith)
Star Trek VI (Eidelman)
Star Trek: The Next Generation (Courage/Goldsmith)
Terminator 2 (Fiedel)
Time Bandits (Moran)
The Tomorrow People (Simpson)
War of the Worlds (1st season—Thorpe/Brown)
War of the Worlds (2nd season—Molin)
The Wizard (Rubinstein)

Obviously, no patterns seemed to form with this poll, but hopefully the responses that did come in will be useful, as there are quite a few unrecorded sci-fi themes out there that would be great on disc. If and when production of a Greatest Sci-Fi Hits CD Volume 4 begins, readers will be informed.

JOHN WILLIAMS APPRECIATION SOCIETY POLL - PRELIMINARY TALLIES

The John Williams Appreciation Society in France is currently conducting a poll to see what unreleased Williams scores collectors would like to see on compact disc. The Williams Society will attempt to release on CD the five winners of this poll, though note that the important word in that sentence is "try." As detailed elsewhere in this issue of FSM, releasing soundtrack recordings can be an expensive and difficult process, and some of the below will probably never be released for one reason or another.

If you haven't contributed to this poll yet and would like to, choices for the poll are as follows:

The Poseidon Adventure • Conrack • The Mission/Ghost Train • Heartbeeps • Pete 'n' Tillie • Family Plot • Midway • Black Sunday • The Sugarland Express • The Long Goodbye •

The Man Who Loved Cat Dancing • The Paper Chase • Story of a Woman • TV works (Time Tunnel, Lost In Space, etc.) • Fanfares, signatures, themes and hymns • Classical Works (Symphony No. 1, Clarinet Concerto, Tuba Concerto, chamber music, etc.)

There are also complete scores of the following to choose from:

Born on the Fourth of July • E.T. • Return of the Jedi • The Empire Strikes Back • Indiana Jones and the Temple of Doom • Indiana Jones and the Last Crusade • Jaws • The Towering Inferno.

Choose five titles in all, but pick no more than one from the second group. Send your results in today, to be transmitted to the Williams Society as soon as possible.

Preliminary tallies of this poll are as follows:

of votes / Title
9 The Poseidon Adventure
4 Amazing Stories—The Mission/Ghost Train
Fanfares, Signatures, Themes, and Hymns
The Empire Strikes Back
The Sugarland Express
TV Works
3 Classical Works
Midway
2 Black Sunday
Family Plot
Heartbeeps
The Long Goodbye
The Paper Chase
Return of the Jedi
1 Conrack
Midway

Revolution • JOHN CORIGLIANO

John Corigliano is one of those composers who tried his hand at scoring films *after* achieving success and acclaim in the concert hall. Other composers who have, like Vaughan Williams and Shostakovich, stuck with it throughout the remainder of their careers. Others, like Prokofiev, Leonard Bernstein, and Peter Maxwell Davies merely dabbled and then moved on. And still others, like Stravinsky, attempted composing for films, but just didn't have what it takes, and were unable to. Whether John Corigliano belongs to the first or second group remains to be seen, but it is clear he's no kin to those in the third, having conquered the challenges of film scoring on *Altered States* with as great a fortitude as any of his Los Angeles colleagues who had been at it for decades.

While many are familiar with John Corigliano's score for *Altered States*, and concert works like his "Symphony #1" (which took last year's Grammy for best classical recording), his score for Hugh Hudson's film *Revolution*, one of his most impressive works, remains largely overlooked. One obvious reason is that no soundtrack album was ever released, and also that the film received very poor reviews and was a conspicuous failure which audiences avoided like the plague.

Despite the bad reviews, I was nevertheless eager to see *Revolution*, having been a tremendous fan of Hugh Hudson's previous two films, *Chariots of Fire* and *Greystoke*. While I thought the critics were unfair in their excessive criticisms of the film, I do admit I found *Revolution* somewhat flawed. It seemed as if much of the last half of the film had been radically cut down, or the last half of the script by Robert Dillon (who also wrote *The River*) was hurriedly re-written while shooting, as that last half of the film lacks the effectiveness and cohesion of the first half. And some of the scenes—again in the film's second half—consist of awkward editing and camera shots. Another flaw of the film was that most, if not all, the dialogue was re-recorded in post-production, causing much of it to sound awkward and, well... just weird.

Nevertheless, there is much that is praiseworthy in *Revolution*. Bernard Lutic's cinematography is quite arresting, consisting of mostly hand-held camera work, giving the battle scenes a gritty, horrifically real look, much like a documentary. Lutic's interior lighting is also very naturalistic, supplying a most convincing semblance of natural candle illumination (despite the use of lights). Producer designer Assheton Gorton (Legend) re-created New York of 1776 with immaculate details, utilizing existing 18th century buildings in England. In fact, most of the film



Composer
John Corigliano

was actually shot in England (as most 18th century buildings in the United States have atrociously been destroyed), while a Norwegian fjord convincingly doubled for the Hudson river (which these days is too full of condos and nuclear power plants to pass for 1776). *Revolution* also boasts some fine performances, particularly from Al Pacino (who is perfectly convincing in the uncharacteristic role of an illiterate fur trapper) and Donald Sutherland (who is riveting as a tough, but compassionate British Sergeant Major).

One of the most effective elements of *Revolution* was of course John Corigliano's score. Hugh Hudson had originally wanted Corigliano to score

Greystoke, but Corigliano was tied up working on "The Ghosts of Versailles" (an opera commissioned by the Met). However, the composer promised Hudson he would score his next film, which turned out to be *Revolution*.

Many composers tend to stick to a certain style when scoring historical films, reluctant to get too "modern" for fear of incohesion or affecting the credibility of the period setting. Corigliano, however, utilizes a wide range of styles in *Revolution*, from late 18th century classical, though 19th century romantic, to modern Avant Garde, yet deftly retains dramatic cohesion throughout the score.

A riot scene in Manhattan begins the film, for which Corigliano supplied a violently atonal cue, much in the style of *Altered States*. While admittedly a jarring way to begin a film set in the "classical" 18th century, it is nonetheless effective, bringing the viewer right into the volatile situation on screen. I doubt many other composers would have the nerve to open a period piece with such an atonally cacophonous main title, but Corigliano pulls it off beautifully, his music perfectly expressing the rage and frenzy of the rebelling Americans.

From the opening scene on however, the music is most unlike *Altered States*, being a largely tonal score which features some of Corigliano's most romantic music to date, and quite unlike anything he had done before. The love theme for Tom (Al Pacino) and Daisy (Nastassja Kinski) is sweepingly romantic, much more lushly orchestrated than his love theme for *States*. It is heard throughout the score in brief statements, until the last scene where it fully flourishes.

A different kind of love theme, for Tom and his son Ned (Sud Owen and Dexter Fletcher, as young and old Ned, respectively) which Corigliano calls "The Children's Theme" is a beautiful, lullaby-like melody, featuring the solo flute and pennywhistle of Corigliano's friend, virtuous flutist James Galway (Corigliano had previously written a flute concerto for Galway entitled "The Pied Piper Fantasy").

A third main theme, used in the first half of the film, is a solemn, elegiac melody for the tragedy brought on by the war, which Corigliano calls the "War Lament." It is first heard in the scene where the American army—a largely untrained mob of volunteers—face the British in battle, and are slaughtered. Although a battle cue, Corigliano decided against strident, percussive battle music, opting for a very legato "slow motion" cue, which gives the scene the quality of a surreal nightmare, accenting the tragedy and euphoric horror of the battle, rather than the violence. Corigliano describes the pattern of this cue as "an arc of intensity"—opening with unobtrusive strings, which crescendos to the point where the Americans are trodden under by the British. The music decrescendos from that point, returning to the quiet violins as the last Americans disperse, fleeing into the woods. (Corigliano later used this cue as part of the first movement of his "Symphony #1".)

The War Lament theme is heard again in a later scene, but this time in a completely different setting. Unable to find a fox for their hunt, some British officers hire Tom to drag an effigy of George Washington over the countryside, which they and their hounds pursue. The music for this sequence begins with a fast-paced, Mendelssohn-like arrangement of the War Lament, in 6/8 time. While the music is upbeat at first, toward the conclusion of the chase Corigliano antiphonally juxtaposes the "hunt" setting of the War Lament with the slower battlefield arrangement, so that the two are superimposed. The battlefield arrangement ultimately dominates, as the British catch up with Tom, and the humiliation of this experience (and the British occupation as a whole) sinks into him.

After rescuing Ned (who has been kidnapped and taken to a remote British camp), Tom is pursued

through the woods by two Iroquois warriors working for the British. Corigliano's cue for this sequence is atonal, but legato, opening with cellos, basses and low woodwinds generating an air of unease, while bird-like calls from clarinet and oboe alternate with threatening snarls from muted trumpets and wood-block, creating a "woodsy" atmosphere. The nervous lower strings and winds slowly crescendo and build in intensity, and the Iroquois gain on Tom and Ned. The intensity culminates in explosively dissonant rage, as Tom dives from his hiding place and fatally stabs one warrior, and wrestles the other to the ground, finally killing him, as well. The fight is underscored by a cacophonous glissando in the brass, counterpointed by a glissando in the strings, viscerally expressing the warrior's final agonized seconds of life.

Corigliano ends the film with the Tom and Daisy love theme, segueing into "The Children's Theme" over the end credits, where that theme (and Galway's beautiful flute playing) is heard most fully.

Revolution was recorded at CTS Studios, London with James Galway and the National Philharmonic Orchestra, conducted by Harry Rabinowitz. While many composers love working with the London musicians who make up the NPO, Corigliano was less pleased with the orchestral performance of *Revolution*, when compared to *Altered States* which he recorded with Los Angeles session musicians, whom he considers the best players in the world. The composer found the London players "too genteel," and lacking in the necessary aggression he desired. He was even less happy with the ultimate film mix, over which Hudson exercised very little control, leaving it up to the mixers.

Corigliano found solace in that a soundtrack album was planned, so that he could at least have his music heard away from the film. He mixed and sequenced the album, which was to be released on RCA Victor. A few test pressings were made, but the bad reviews and poor performance of the film caused RCA to cancel the album for fear no one would buy it without having seen the film. This seems very silly to me, when recordings of Corigliano's concert works have been released—and sold well—without any film to promote them. Additionally, RCA has made a mint off of their many James Galway releases, so how they could figure that a recording by a Grammy-winning composer which features James Galway would lose money is just absurd (and blasted infuriating!).

In 1989, however, Corigliano actually stated publicly that RCA was intending to include *Revolution* on their 1990 CD reissue of *Altered States*. However, while the *Altered States* disc did come out, RCA canceled the inclusion of *Revolution* at the last moment, and now appears to have shelved its release for good. Fortunately, Corigliano has not ruled out the possibility of recording it on another label, and has been discussing it with James Galway. This could be a fortuitous development, actually, for if Corigliano were to re-record, he might possibly embellish the score with "bridges" between existing cues (and perhaps even compose additional settings for the existing themes), which might well make for a better recording than the actual soundtrack. However, it seems we must wait and see. At the moment the only way to experience Corigliano's score is to see the film, which is fortunately available in stereo on hi-fi VHS and laserdisc.

Paul Andrew MacLean is an established writer in soundtrack publications who has had work published in *Soundtrack!*, The Collector's Quarterly, Cinema-Score, and Movie Music Magazine. He wrote the Legend score analysis in *CinemaScore #15*, and is now slated to write the liner notes for *Silva Screen's* upcoming CD reissue of that Goldsmith score.

OF COLLECTOR INTEREST...

COLLECTOR'S CORNER by ROBERT L. SMITH

For a time during the 1950's and 1960's, British composer Malcolm Arnold wrote a substantial number of motion pictures scores for large epic productions. Several soundtrack albums were released and most have gone on to become the top collectable soundtrack albums in the hobby. Here is a reasonably complete Malcolm Arnold discography:

<i>Trapeze</i>	1956	Columbia CL-870
<i>Bridge on the River Kwai</i>	1957	Columbia CL-1100
<i>Inn of the Sixth Happiness</i>	1958	20th Century Fox SFX/TCF 3011
<i>Key, The</i>	1958	Columbia CL-1185
<i>Roots of Heaven</i>	1958	20th Century Fox FOX 3005
<i>Tunes of Glory</i>	1960	United Artists UAS/UAL 4086/5086
<i>Lion, The</i>	1962	London M-76001
<i>Nine Hours to Rama</i>	1963	London M-76002
<i>Heroes of Telemark</i>	1965	Mainstream 56064/S-6064
<i>David Copperfield (TV)</i>	1970	GRT 10008

Three of these albums, *The Lion*, *Nine Hours to Rama* and *The Roots of Heaven* fall well into the top 20 collectable soundtrack albums. If criteria are narrowed to include collectable orchestral scores, these would certainly occupy the positions in the top ten if not the top three collectibles of the hobby.

What then make these soundtracks so in demand? A variety of factors contribute to this, but rarity is the single biggest factor. *The Lion* and *Rama* were the first two London soundtracks and had limited distribution in the United States. Many copies are promo copies from radio stations. Both scores exist only in mono despite being released in the sixties when stereo was widely available. *Roots of Heaven* falls into two groups of relative rarity: one, Malcolm Arnold, and two, 20th Century Fox. The 20th Century Fox soundtracks all had low distribution and the *Roots of Heaven* LP was certainly no exception. *Inn of the Sixth Happiness* is also a Fox album but is seen more often than *Roots*. Friedhofer's *Barbarian* and *the Geisha* is another rare Fox soundtrack album.

David Copperfield is one of the last of Arnold's scores and was composed for a television production of the Dickens' classic. Obscure and rare, this album was re-released as a bootleg LP as well. The only widely available Malcolm Arnold soundtrack LP is *Bridge on the River Kwai* which sold thousands of copies because of the popular Colonel Bogie march.

Another factor which causes collectors to seek out the "big three" is the exotic nature of the scores themselves. *Roots*, one of Errol Flynn's last films has beautiful African rhythms throughout the score and involves jungle locales, as does *The Lion*. *Rama* takes place in India with equally unfamiliar sounds and orchestral color.

CROSSFADE by ROGER FEIGELSON

Now that the CD market for soundtracks is basically out of control and is making collecting a nightmare for the completest, let's take a look at the worst-produced albums on CD. Bear in mind that I discount any album that is poorly produced because of "reuse" reasons, therefore I won't mention an album such as *Poltergeist II*, even though it is missing a major portion of the score. I have tried to select a token example of each type of badly produced album, so this list is nowhere near exhaustive.

The award for the worst goes to *The Empire Strikes Back*. This album is the result of complete incompetence. How can you take a two LP set and not only reduce it by half, but sequence it so horrendously that it's impossible to gain any coherency out of it? Did someone actually sit there in the booth and say, "Ooh, let's put the finale as band five and the main title as band six"? I don't think they knew what they were doing.

In the "Are we talking about the same score?" category is *Return of the Jedi*. During a question-and-answer seminar about *Jedi* a few years ago, one participant asked George Lucas, "Why was there only one LP to *Jedi*?" He responded, "We didn't feel that there was enough music to warrant the release of two LPs." Excuse me? Let's see. The album runs 40:12 minutes. Of this, three tracks are concert arrangements that don't appear in the film, one is a throwaway (Lapti Nek? What audience are they aiming this at?), leaving seven meager score cues. Where's "The Duel"? Where's "Darth Vader's Death"? How about any of the twenty minutes of the final battle? This album is a mess.

Bandolero! and *The Chairman/Ransom*—these albums are insulting. For those who did not find out the hard way by purchasing these CDs, they were

mastered off of LPs. Simply because the master tapes are currently unavailable, that's no excuse to use LPs. What's the rush to get these CDs out? The masters are around, it just takes some work to get them. My philosophy is that if you can't do it properly now, wait until you can.

Many times, a composer will put together a cassette of one or more of his scores when he's trying to get an album done. Usually the best portions of the score are put first, so if the listener only hears part of the cassette, they get the best material. This is called an audition cassette, and they are also given to producers and directors to sell a composer for a particular film. It seems that the *Last Starfighter* was mastered off of such a cassette. Of course, this is just speculation, although I cannot see why such a bizarre sequencing would occur otherwise. The album only contains 26 minutes of music (and two forgettable songs), and the finale is after the main title, and the end title is nowhere to be found.

The James Bond scores always seem to boast diverse and intricate scores that get short-changed on the soundtrack album. *Diamonds Are Forever* wins the award for the worst produced album. It's unbelievable how much music was left off the album in favor of several variations of the song and several other easy-listening cues. This is not to say the album is bad, in fact it's great. But it wins this honor by omission.

Varese Sarabande's CD Club album focusing on *Tourist Trap*, *Piranha*, *The Howling*, and *Home Movies*, all by Pino Donaggio, is a joke. In the age of film scores being expanded and reconstructed for CDs, you don't take four complete albums and edit them down to one CD. So I'm supposed to get rid of my complete LPs and pay \$20 for a sampler? I don't

"Roots and Rama Rarities"

Here, then is another ranking of the same ten scores in terms of scarcity and value. (An explanation of the relative rarity scale [RRS] follows):

1) <i>Lion, The</i>	RRS: 10	\$150-250
2) <i>Nine Hours to Rama</i>	10	150-200
3) <i>Roots of Heaven</i>	10	100-175
4) <i>David Copperfield</i>	10	90-100
5) <i>Key, The</i>	8	75-80
6) <i>Inn of the Sixth Happiness</i>	8	60-75
7) <i>Trapeze</i>	7	50-60
8) <i>Tunes of Glory</i>	7	50-60
9) <i>Heroes of Telemark</i>	4	15-25
10) <i>Bridge on the River Kwai</i>	1	8-12

In the practical sense of collecting, I have not often seen these albums in 15 years of searching: *Roots*, on four occasions, *Rama*, once and *Lion* and *David Copperfield* only in advertisements. The remainder can be found on occasion without intense searching. None but *Bridge on the River Kwai* are available on CD.

The Relative Rarity Scale (RRS)

For quite some time now we have needed some common ground for assessing the relative rarity of collectable soundtracks. Writing this summary of Arnold scores has convinced me of this and so I have devised the following scale. Thus, if you write to me and ask about a particular score and its availability, we can arbitrarily assign it a number at a given moment in time. (Again, overrating must be guarded against.)

high	CAINE MUTINY (not obtainable, few copies exist)
rating	example
10) Rare, high priced, vintage, low distribution	<i>Barbarian and the Geisha</i>
9) Exceedingly hard to find, strains wallet	<i>Rainmaker</i>
8) Scarce	<i>Raintree County</i>
7) A challenge to find	<i>Victor/Victoria</i>
6) Search must be conducted, copies available for sale	<i>Hallelujah Trail</i>
5) Average collectable soundtrack, found in used record store or ad	<i>El Cid</i>
4) Fun to hunt	<i>Giant</i>
3) Readily available	<i>Ben-Hur</i>
2) Recently deleted, but still in market and catalogs	<i>Most Varèse LPs</i>
1) In print or originally distributed in abundance	<i>Exodus, Peter Gunn, etc.</i>
low	<i>BATMAN</i> by Prince (cut-out bins, couldn't give it away)

Robert L. Smith has a trade list available, and will also answer your collecting questions. Write to 2552 Twin Oaks Ct. #6, Decatur IL 62526.

"The worst produced soundtrack CDs"

think so. These albums are supposed to be aimed at the collectors who are willing to buy four separate CDs.

The Sony series of CD reissues hit a highpoint with *King of Kings*, but they've made some serious blunders prior to that. *Gigi* originally had songs and music, but when Sony reissued it they took the songs directly from the soundtracks, which include dialogue and sound effects. Adding music to *Dr. Zhivago* straight from the film with dialogue and clipping the opening of the main title wasn't too successful, either.

Finally, *And You Thought Your Parents Were Weird* is the token album showing that not much thought was put into its production. The score is great, but there are just countless short cues that could have been crossfaded together to make longer cues. The shorter cues were clumped together and given one track number, but that trick only works if you're staring at your CD player's display. Otherwise you wonder why ten tracks have gone by and you're still only on track 3.

Bear in mind that these albums may be worth owning, it's just that they for one reason or another did not come out showing the scores in all their glory. But in the era of reconstructionism, maybe it's only time before they are redone properly.

Roger Feigelson's column "Crossfade," which discusses various soundtracks and aspects of soundtrack collecting, was begun in Soundtrack! magazine, Vol. 11, No. 42, June 1992, and is continued here in Film Score Monthly for its second installment. The first installment, appearing in Soundtrack!, discussed the most sought after CDs.

BERNARD HERRMANN ON VINYL, TAKE TWO by SHANE PITKIN

Some questions have come in regarding Shane Pitkin's "Bernard Herrmann on Vinyl" article in the July '92 issue of *FSM*, so Shane tackles them here and gives some answers:

The Pye/Unicorn issues of *Echoes and Souvenirs de Voyage* (as performed by the Amici and Ariel String Quartets and conducted by Herrmann) himself are NOT available on CD; the versions on the first two Classical Hollywood discs are NEW recordings. Regarding the London albums: I have access to London catalogs and both old and recent Schwann Guides and have found no record of the Herrmann-conducted *The Planets* on CD, nor of several pieces on the *Impressionists* and *Four Faces of Jazz* albums. What I have found available on CD (on various *Weekend Classics* discs) are: Gershwin's "I Got Rhythm" Variations and Stravinsky's *Ragtime* (from *Four Faces of Jazz*); Satie's *Gymnopédies* Nos 1 &

3, Debussy's *Clair de lune*, and Fauré's *Pavane* (from *Impressionists*); and, contrary to my article, all the pieces on the *Erik Satie and His Friend Darius Milhaud* album. If *The Planets* and the remaining pieces from *Impressionists* and *Four Faces of Jazz* HAVE been available on CD, I would like to know their catalog numbers; in much research I have come across no record of them.

To answer a couple of queries that have come up: the alternate take of the *Day the Earth Stood Still* suite is a lengthened version of the suite found on the London albums, conducted by the composer. It contains two short, quiet cues not on that version; the tempo is also slower. With regard to the *Jason and Cape Fear* albums: these were bootleg LPs containing both dialogue and music, and are rare albums. Recently other "music and dialogue" albums have come to my attention, including *The Ghost and*

Mrs. Muir coupled with *Anna and the King of Siam*, and *The Day the Earth Stood Still* coupled with *Journey to the Center of the Earth*. Apparently these were private pressings. While they are evidently next to impossible to find, they do indeed exist.

On the topic of rare Herrmann recordings, a recent Bay Cities release (BCD 1019) contains Piston's *Violin Concerto no. 1* in a c.1956 recording conducted by Herrmann and featuring Louis Kaufman on violin. Another CD few people seem to know about is the Delos "American Chamber Music," which contains a beautiful rendition of Herrmann's *Souvenirs de Voyage* as performed by Chamber Music Northwest. Its number is DE 3088.

Shane would be interested in hearing from fans of Bernard Herrmann, so feel free to write him at P.O. Box 134, Brownville NY 13615.

SOUNDTRACK COLLECTING IN EUROPE by WOLFGANG JAHN

The following article is an attempt to give some insight in the European soundtrack market as far as rare records are concerned. The most important questions raised by collectors of rare items are: Where can I get certain rare titles; at what price can I get them; and why are certain titles so expensive while other titles from the same period or even from the same label and/or composer aren't? In answering these questions I will start by giving a general view on the present condition of...

The European soundtrack market of rare records: During the last years the soundtrack collecting community had to face a fundamental change: The coming of the CD. This technical improvement raised a fundamental question which every collector has had to face: Shall I change from LP to CD? The answer to this question cannot be easily standardized. First, one has to distinguish between long time collectors, who may be more intense about completing certain collections (composers, styles, labels, etc.), and those who started collecting only a few years ago. Second, one has to distinguish between the rare items and the easy to get ones. Third, one has to distinguish between the US soundtrack market and the rest of the world. Based on these fundamentals and my "collecting experience" I draw the following conclusions:

The coming of the CD certainly led to a fall in the prices of most LPs, especially the ones which have been reissued a few times, because one could assume that those titles would come out on CD in the near future. This assumption proved to be correct. The same is true for most of the titles which one can locate on the lower edge of "rare" items. If the record didn't have a special asset (e.g. a great cover or cuts not on the CD), its former price of about \$50 did fall to around \$20. A good example is all the rare Goldsmith scores (especially the ones from the Mainstream label), which were sold for about \$50-70 in Great Britain and for even more than \$100 in Germany (around 200 German marks). Those records have fallen drastically in price and now they are easily available for around \$20-25. Even the Dart release of *Ransom*, which was quite hard to get before the CD release, is now easily available (the French EMI-pressing is still quite rare, though). So, one can conclude that certain collectors are not so much interested in the LPs and their covers (although I think the F/O-covers of *Bandolero!* and *Stagecoach* are quite nice) as in the music. In my opinion this conclusion can be generalized for most of the lower edge of the rare titles: They weren't especially rare before they were released on CD, but now, as the CDs come out, collectors of those titles seem to be switching to CDs.

But (one might say, unfortunately), this is not true for the rare titles, especially the top rare French and Italian titles, which, up to now, have been released on CD only in a few cases (e.g. *Corri, uomo, corri* [CAM SA&G], *Minnesota Clay* [CAM Cms], *Concerto per pistola solista* [CAM SAG], *Il prezzo del potere* [CAM Pre], etc.). These titles were sold for more than \$300 (around 500 German marks) before the CD release, and their prices didn't fall very much

afterwards (maybe 25 to 30%, if at all). Up to now I haven't seen any *Minnesota Clay* or *Concerto per pistola solista* for sale. The same is true for *Il prezzo del potere* and *Le soldatesca* (RCA SP). The only title I've seen up to now (and have been able to get) is *Corri, uomo, corri*. This seems quite strange compared to the development in the lower priced segments described above. The question is: Why isn't it possible to get these LP-pressings after identical CDs have been released? (Getting those items which are likely never to appear on CD seems to be almost impossible.)

This question is not easy to answer. A general explanation has to start with the rareness of these LPs. As far as I know, most of the top Italian rare titles (especially the ones from the CAM label) have only been released in very small quantities (around 500 copies). In some cases not all copies have been distributed (and if they were, they were in most cases only distributed in Italy), and so the number of items sold has sometimes been much less than 500. Take *Concerto per pistola solista*, which wasn't regularly distributed at all. The record has a plain white cover and was only sent to radio stations for promotional reasons. The Italian RCA pressing of *Il ritorno di Ringo*, which contains mostly dialogue, is said to have survived only in about 50 copies—the rest was dumped due to insaleability (dialogue!). One more example is the RCA SP 8000 series, which were sent to radio stations for promotional reasons (some titles of this series were reissued in the mid-'80s on LP). Besides, many of the early CAM, Ariete, Parade, etc., releases have quite appealing covers, ones which are not easy to part with. And the third and maybe most important reason why these records are still so hard to get (if they are available at all) is that one had to start collecting soundtracks quite early to be able to get them (I myself started to collect rare titles about 7-8 years ago, which was quite late, and it was very difficult to find only a few of these records). If you had been collecting soundtracks for ten years or even much longer, the coming of the CD wasn't really a reason to part with your LP/EP/SP collection, which contains in many cases several hundred or even thousands of titles. So only a few collectors decide to sell their LPs when a CD (even one which contains the same material) is released (I also do not sell my originals). That doesn't mean that those collectors are not interested in CDs—most of them also started to collect (at least some) CDs. But they simply do not sell their LPs.

The small quantity of numbers distributed overseas leads us to a difference between the US soundtrack market and the rest of the world, especially the European soundtrack market: Considering the fact that the US movie industry (more industry than art) is the world's biggest, it seems strange that most unavailable soundtrack titles are *not* US pressings. Whereas almost all top rare US pressings are available for around \$200-250 dollars, this is not true for many highly sought Japanese, German, French, Italian and some English titles. I don't know how many copies of *Roots of Heaven*, one of the rarest US soundtracks, were distributed, but if one is willing to pay around \$200 (and it's really a great

score), one has a good chance to get it. This is, unfortunately, not true for many top rare European titles. Some more than 20 or 25 years of age, they are in most cases simply not available and if they are, their prices are extremely high (see below, "Availability"). The only explanation which I have for this "phenomenon" is that US soundtracks have been distributed in larger quantities, which wouldn't surprise me as the US population is much larger than the Italian one, for example.

Unfortunately, I do not have complete listings of all CAM, RCA SP 8000, Ariete, Parade, GM ZSLGE, etc., releases, and there are also no discographies existing of composers such as Angelo Francesco Lavagnino, Riz Ortolani, Guido and Maurizio de Angelis, Mario Nascimbene, Piero Piccolini, etc. (At least I don't know of any available discographies of these composers. If anyone has undertaken the effort to compile such discographies, please write [see address with "reader communication"]. Discographies of Bruno Nicolai, Carlo Rustichelli and some other Italian composers are existing in older issues of *Soundtrack! The Collector's Quarterly*.) These circumstances make it even more difficult to complete the collection of certain composers (if one is trying to do that at all) and it also limits one's knowledge of what has been available on certain "rare labels." So the pricing of these titles is very difficult.

Availability: As said above, rare records are very hard to get, which doesn't mean that they are not available at all. If one is prepared to pay literally hundreds of dollars for a certain title, it is always possible (if not very likely) that this or that title pops up. An address for such titles is: Movie Boulevard, 5, Cherry Tree Walk, Leeds LS2 7EB, ENGLAND; a shop which sometimes has super rare titles for sale, but in some cases charges prices up to and over \$700 for super rare titles, a price which easily stresses the financial boundaries of one's budget. Most other shops do not have those rare items, although here and there one might be lucky enough to find a certain title.

Buy vs. trade decision: A better way to get such titles is to trade for them. From my collecting experience I can draw the conclusion that most long time collectors prefer to trade rare titles, which opens up the possibility to get these titles for less money. If you're trading a top rare French title for one or two top rare US titles, you have the chance to get the two US titles for less money than you'd have to pay if the French title popped up somewhere in a shop in Europe. Also, the French collector might not have to pay as much as it would cost to buy the records in the U.S. Still, it remains difficult to find 1) someone who has a top rare title twice and 2) the supposedly rare wants of this collector, but this at least opens a fair chance to get some of these titles.

If any questions should arise, if you are looking for any rare titles or if you have anything rare for trade, you are welcome to write. I'm always looking for trading contacts, see my want list printed in the "reader communications" section of this issue of *Film Score Monthly* (page 3). *

DISTRIBUTOR DIRECTORY

Here is a list of places you can turn to when looking for soundtrack CDs and LPs. Please help add on to this list with any reliable soundtrack outlet with mail order. Categories have been devised to make this list easier to use—note that certain dealers cross over between categories. If you run or are affiliated with a mail order soundtrack outlet and do not see your company listed here, or see it listed incorrectly, please write in to correct the situation. Readers—please note that a listing here is not necessarily an endorsement for a particular dealer.

US mail order

Footlight Records, 113 E 12th St, New York, NY 10003 • 212-533-1572 • A record store with a fast mail order service, a great place to order from by phone from the US—call and ask if the titles you want are in. Good stuff, new and out-of-print, though no catalog is available per se (titles come in and out of stock too fast to list).

Harvard Square Records, PO Box 1975, Cambridge MA 02238, • 617-868-3385, fax: 617-547-2838 • This mail order company features imports, cut-outs, and other soundtracks. Four mail order catalogs are available, send \$1 for the *Import CD* catalog, and \$2 each for the *US In-print CDs and Cassettes*, *Out of print LPs*, and/or *Out of print CDs, Cassettes, and Import CDs* catalogs.

Intrada, 1488 Vallejo Street, San Francisco, CA 94109 • 415-776-1333 • This is a store and label with mail order service rolled into one (CDs only). It is the best way to order releases on the Intrada label, and also features a wide selection of CDs. Write/call for free catalog. Highly recommended.

Jemm's Soundtracks, PO Box 157, Glenview IL 60025 • A dealer of LPs and CDs, send \$1 for 23 page catalog, all soundtracks.

Screen Archives Entertainment, PO Box 34792, Washington DC 20043 • This mail order dealer, previously located in Texas, offers a wide selection of CDs. Write for catalog.

SoundTrack Album Retailers (STAR), PO Box 487, New Holland, PA 17557 USA • 717-656-0121 • Entirely devoted to soundtracks, CDs and LPs, most in-print, with clearance catalogs every month as well. Widely recommended. Write for free catalog.

Star Tech, PO Box 456, Dunlap TN 37327 • A science fiction merchandiser dealer which also stocks a lot of CDs and LPs from sci-fi films. Send \$1 (\$2 Canada, \$3 overseas) for giant catalog.

English mail order

58 Dean Street Records, 58 Dean Street, London W1V 5HH, ENGLAND • 071-437-4500 or -8777 • An English mail order dealer, with LPs and CDs, soundtracks, original cast, personalities, and nostalgia, write for information.

Backtrack, Grammar School Records, The Old Grammar School, High St, Rye, E. Sussex, TN31 7JF, ENGLAND • 0797 222752 • An English mail order dealer, with both LPs and CDs, with two free monthly catalogs, one with soundtracks, the other original cast.

Derran Trax, 99 High St, Dudley, West Midlands DY1 1QP, ENGLAND • 0384-233191/2 • Another English mail order dealer, with numerous items, all formats, write for catalog.

Movie Boulevard, 5, Cherry Tree Walk, Leeds LS2 7EB, ENGLAND • 0532-422888 • Perhaps England's largest soundtrack dealer, with an enormous selection. Send £1 or 4 IRC's (international reply coupons, available at your post office) for the dense catalog. CDs, LPs, books, magazines, 45s, cassettes all in stock, new and out of print, with additional catalogs featuring other movie memorabilia.

Prior Arrangements, 53 Rosedale Rd, Romford, Essex RM1 4QR • 0708-764835 • All formats of soundtracks, compilations, musicals & shows are stocked, write or call with your "special requirements."

Screenthemes, 22 Kensington Close, Totan, Beeston, Nottingham NG9 6GR ENGLAND • This is an English mail order dealer, specializing in TV themes, as well as new releases on CD. Send £1 (3 IRC's Europe, \$5 America) for 60 page catalog.

Soundtrack Deletions, 1 B Woodstock Rd, Strood, Rochester, Kent, ME2 2DI, ENGLAND • 0272-711053 • Another English mail order dealer, write for information.

European mail order

Ciné Musique, 3 Rue François de Neufchateau, 75011 Paris, FRANCE • 43 71 11 11 • This is a French soundtrack specialty shop featuring mail order and a large supply of LPs and CDs. Write for free catalog.

Cine City, PO Box 1710, 1200 BS Hilversum, HOLLAND • (0)35 210234 • This is a Dutch mail order outlet, carrying soundtracks and Ennio Morricone LPs/45s/CDs as well as videotapes. Catalog is free, though \$1 or 2 IRC's are requested to cover postage costs.

Cinema Soundtrack Club, Postfach 52 01 51, D- 2000 Hamburg 52, GERMANY • Not really a club but a soundtrack dealer, carrying LPs, CD, and soundtrack books. Write for free catalog.

Soundtrack!, write to: Luc Van de Ven, Astridlaan 171, 2800 Mechelen, BELGIUM. • This is *Soundtrack!* magazine's mail order outlet, carrying various labels, the most direct way to get titles on Luc Van de Ven's *Prometheus* label.

Tarantula Records, Hamburg, Postfach 11 02 82, 2000 Hamburg 11, GERMANY. • This features extensive international and European LPs and CDs for sale, write for free catalog.

LPs only

The Record Album, 8 Terminus Rd, Brighton, Sussex BN1 3PD, ENGLAND • 0273-23853. "Dedicated to the preservation of the LP format," this is all vinyl, stocking all categories, presumably with lots of out of print titles. Write for info, and/or send want list.

RTS, 1982 N Rainbow Blvd, Suite 183, Las Vegas, NV 89108 • This carries only LPs, at prices many find way too high, but they are worth checking into if you are looking for a few rarities.

West Point Records, 24365 San Fernando Rd, Newhall, CA 91321, USA • This specializes in soundtracks on the LP format and has over ten thousand records in stock. Write for a newsletter/catalog, and include a want list if you have one. Recommended.

Labels with mail order (their titles only)

Bay Cities, write to: Bay Cities Mail Order, Culver Studios, 9336 Washington Blvd, Culver City, CA 90230. • This is the direct outlet of records on the Bay Cities label—*Logan's Run, 1941*, etc.

GNP Crescendo Records, 8400 Sunset Blvd, Los Angeles, CA 90069 USA • 213-656-2614 • This is the direct outlet for GNP Crescendo's titles (more than just *Star Trek*)—write for free catalog.

Mainstream Direct Ltd, PO Box 5452, London SW6 5ER, ENGLAND • This is the outlet for the Mainstream label which has reissued onto CD titles like *To Kill a Mockingbird* and *Stagecoach*.

Varèse Sarabande/CD Club, 13006 Saticoy Street, North Hollywood, CA 91605 USA • 818-764-1172 • The official Varèse outlet and also the best way to get their limited edition releases. Write for free catalog & other info.

US Distributors

Albany Records, PO Box 5011, Albany NY 12205 • 1-800-752-1951, fax: 518-453-2205 • This is the official outlet for John Lashier's records, on the Southern Cross, Label X, On Track, and Soundtrack Collectors Special Edition labels.

Koch International, 177 Cantiague Rock Road, Westbury, NY 11590 • 516-938-8080 • This distributor carries Intrada, Chandos, Silva America, Bay Cities, and Mainstream releases, among others.

Musicrama, 164 Driggs Ave, Brooklyn NY 11222 • 718-389-7818, fax: 718-383-5152 • A CD distributor which carries Milan Europe titles, among others. Write for catalog.

International distributors

Sound City 2000, PO Box 22149, Portland, OR 97222-0149 • 503-654-2196 • This is a reliable source of English, Japanese, and German CDs which are often unavailable in the US. Recommended.

Timetrax Distribution, 3208 Cahuenga Blvd. #125, Los Angeles, CA 90068 USA • 818-843-3258 • Truly a distributor—basic catalog features only a few soundtracks but they have search services, into international markets, as well. Send \$2.95 for catalog & info.

Italian

Cinevox—write to: Miriam B. Westercappel, Int'l Management and Coordination, Cinevox Record S.P.A, Via Romeo Romei, 15, 00136 Rome, ITALY. • This label features many Morricone soundtracks, as well as soundtracks to Dario Argento and foreign erotica films. Send \$2 for an 8-page full color catalog. (NOTE: This outlet is not intended for individual mail order, and only sells to distributors buying numerous items. It's listed here just because.)

CAM, Via Virgilio, 8 - 00193 Roma, ITALY • CAM's Soundtrack Encyclopedia has reissued on CD many soundtracks from classic Italian pictures, available in the US from Intrada. Send \$10 (American money accepted) for a copy of CAM's full catalog.

Japanese Animation

Books Nippon, 1123 Dominguez St, Suite K, Carson CA 90746 • A source of Japanimation CDs, such as the *Robotech*-related titles.

Laser Perceptions, 3300 Judah St, San Francisco CA 94122 • 415-753-0126 • A source of many Japanimation CDs—*Akira*, etc.

And don't forget...

Your local record store—don't overlook it if you have one, and if you're in a city you have it made with Tower, Sam Goody, etc. If a soundtrack is in print you should be able to order it.

SILENT CORNER

SCORING THE SILENT FILM by JEFFREY FORD

Part I of III

Many people have a condescending attitude toward silent films, thinking of them as nothing more than quaint antiques that may have some historical interest, but little left in terms of their power to entertain. Certainly their presentation over a number of years gave some credence to this response. They were often projected at incorrect speeds, had appalling print quality, and worst of all, were backed by droning piano and organ scores that did little or nothing to enhance their drama. Some films were even shown in total silence, which is an insult to the films and the people who made them. One must remember that silent films were never considered as such until the synchronized soundtrack was introduced with *The Jazz Singer* in 1927. Before then, they were simply films, and they were treated like the separate art form that they were. They were not the stage and they were not radio; they were stories told through the use of pictures and music. Music was never more important to film than it was during the silent era. In large cities, full symphony orchestras backed the films in ornate picture palaces; in the smaller movie houses, pianos and organs sadly had to suffice. But even then, the studios sent out published scores to be performed with the films no matter what size the backing. This represents the true birth of the film score as we know it today. Unfortunately, it has only been in recent years that people have been able to look back and see what a truly powerful experience watching a film in this manner can still be.

Recently, I attended a showing of Buster Keaton's 1928 *The Cameraman* at the Ziegfeld Theater in New York. It was a special benefit showing, with a live jazz band accompanying a newly restored print. For many in the audience, it was something of a revelation. Here was film in its purest form, with no dialogue to get in the way of the music and the emotions it stirred. But the emotions were different from those I felt in my initial viewing of the film, and it didn't take me long to figure out why. It was all due to the music. On video, where I first saw the film, it was backed by a jaunty piano score which gave the film a low keyed and rather homey feel. Backed by the jazz band, the film became a more rollicking and jovial affair, and it also gave one as close an impression as one is likely to get of how the film might have been seen in its original release. Not only was the jazz backing engaging, but it also gave the film a more historical slant than the piano score did, since the 1920's band music that was played against the film fit its jolly antics more appropriately. It was hilarious, but also heartbreaking as I knew that only an adventurous few would ever get the chance to experience the film the way that I did. I had much the same type of feelings in 1989 when I attended a showing at Radio City Music Hall of Abel Glace's *Napoleon* (1927). For this film, a full symphony orchestra played Carmine Coppola's

original score, and at the time it seemed tremendous. Unfortunately, my recent review of the film on video showed that while Coppola's effort may have been serviceable, it was far from inspired. But such has been the fate of the silents. On video, many of them are still released with wholly inappropriate musical backgrounds. One would like to call it a crime, but looking back through the history of film music in the time of the silents shows it to be little better, although there are occasional inspired moments. Unfortunately, there are few surviving examples of film scores of the period. So what were the beginnings of film music?

We do have some examples, even if they're not terribly inspiring. Take the 1929 Greta Garbo film *The Kiss*. This was the last silent film made in Hollywood and by that time, the soundtrack had been developed enough for silent films to have their own synchronized scores. For the most part these scores were puerile efforts that eschewed original material in favor of robbing the classics. They reflect the musical standards of the time, which alas, do not appear to have been very high. One will have to go a long way to find a more horrid morass than the one that backs this film. Tchaikovsky's Swan Lake themes are beaten into the ground, and the music approaches the drama with all the subtlety of a sledgehammer. In fact, the music is so overwrought and overbearing that it does the unthinkable: it tends to detract from Garbo's very subtle and elegant performance in an otherwise fine film. Credited to one Dr. Williams Axt, a prolific film composer of the period, if this is to stand as a general example of his work, then it is work best buried by the sands of time. If one is inclined to see the film on video (and I do recommend the film), then I would advise one to turn the sound down very low.

Things get better, but far from perfect, in the score written for the 1928 epic (and part-talkie) *Noah's Ark*. Again, the classics are ransacked (this time Tchaikovsky's Sixth Symphony—I guess composers of this time liked Tchaikovsky) and a sloppily sentimental song is thrown in at the most unnecessary point (even then, the horror of commercial exploitation tended to haunt the film score). But in spite of it, there are odd moments where the music does actually make a connection with the on-screen action and embellish the drama rather than detract from it. Several moments still stick in my mind: the various pieces (all seemingly original) that underscore the film's dizzying, opening eight minute montage depicting sin through the centuries; the ominous chords that follow the train wreck sequence; the scherzo that follows the animals on their way to the ark; the gentle oboe that plays when we first go inside the ark. These are isolated moments, but they tend to show that the man

behind them, one Louis Silvers, at least had some idea of how to use music for dramatic effect. But then, after the musical mutilation that was thrown onto *The Kiss*, almost anything would seem good.

As one watches these early efforts, one gets the impression that the composers were more concerned with backing up the films with any kind of noise than they were at attempting serious scoring. The same sadly applies to scores that were tacked onto many silent classics long after their initial showings. Killian Films reissued many silent classics throughout the 1970's with piano scores by William Perry. He did as good a job as he could, but the piano simply does not do justice to many of the films. A film like John Ford's *The Iron Horse* (1924) cries out for a grand orchestral treatment, and Perry's piano sadly just can't supply it. On the other hand, for a small scale film like *It* (1927) with Clara Bow, Perry's piano was just right, and anything else would have seemed too grandiose against the film's light-hearted antics. The bottom line is that whatever the backing, it must fit the film, in much the same way that any score should. What works in one case might not work in another, and it's imperative that anyone attempting to score the films realizes this and is able to adapt themselves to the particular film at hand. Some have. I would love to know who did the score that appears on the video copy I have of the 1928 Lon Chaney film *The Unknown*. It may have been only a piano, but it seemed to bring out the macabre atmosphere better than any orchestra could. Whoever wrote it obviously got the film. The same goes for the score that appears on the Janus print of the 1922 *Nosferatu*. I haven't seen it in years, yet I still can remember the wistful strings and haunting woodwinds that backed up this original version of *Dracula*. The fact that I can still hum it without having heard it for so long I think can stand as a monument to its effectiveness. And I have no idea of who composed it. It's a shame; such excellence deserves recognition.

However, I do know the name of the man who has single-handedly given many silent films a spectacular new lease on life. It part two of this article, I shall examine some of the many scores that have come from the pen of Carl Davis. Although he has only been scoring silent films for about twelve years, his work puts all others to shame. With a touch that often seems magical and an endless supply of inspiration, his superb musicianship has done wonders with these monuments of another time. His music does more than transform whatever it touches; it brings out emotions that are universal and timeless. Such were the type of emotions the best of the silent films inspired—when they had the right type of music behind them.

To be continued...

"LIVE" CINEMA: Silents with Piano, Organ, Orchestral or Other Live Musical Accompaniment

If you may be interested in attending a silent film showing, the following list is for you. This is a partial version of a continuously updated schedule put out by Tom Murray of silent film music concerts. If you would be interested in receiving the complete list (which covers over a year of events) or have corrections to the below one, write to Tom Murray, 440 Davis Court No 1312, San Francisco CA 94111. As with John Waxman's film music concert list, everything is subject to change without notice so plan ahead!

Sept 5: *The Volga Boatman* (26 min., directed by C.B. DeMille with William Boyd) and *Captain Kid Kids* (20 min. with Harold Lloyd). Live organ, silent movie, Hollywood, 8:00 PM

Sept 9: *The Three Ages* (23 min. w/ Keaton), Jim Riggs, 3/21 Wurlitzer, Stanford Theater, Palo Alto CA, 7:30 PM

Sept 11-13: *The Big Parade* (25 min., directed by King Vidor w/ Gilbert). Live accompaniment, 4/26 Wurlitzer, Old Town Music Hall, 140 Richmond St, El Segundo. 4 performances: 8:15 PM on 11th and 12th; and 2:30 PM on 12th and 13th.

Sept 16: *Seven Chances* (25 min., w/ Keaton), Dennis James, 3/21 Wurlitzer, Stanford Theater, Palo Alto CA, 7:30 PM

Sept 23: *College* (27 min., w/ Buster Keaton) & *Neighbors* (21 min., with Keaton), Bob Vaughn, 3/21 Wurlitzer, Stanford Theater, Palo Alto CA, 7:00 PM

Sept 26: *Son of the Sheik* (26 min.), Bob Vaughn, organ, United Methodist Church, El Sobrante, CA, 7:00 PM

Sept 30: *Our Hospitality* (23 min., w/ Keaton), organist TBA, 3/21 Wurlitzer, Stanford Theater, Palo Alto CA, 7:30 PM

Oct 1: *Valley of the Giants* (27 min., directed by Charles Brabin w/ Milton Sills, Doris Kenyon), Bob Vaughn, live organ. 35MM Archival Print from the UCLA Film Archive. First theatrical showing in 65 years. Benefit for the Clarke Memorial Museum, Eureka, CA. To be shown at historic Minor Theater, Arcata. 7 PM.

Oct 9-11: *Ben-Hur* (26 min.), Gaylord Carter, 4/26 Wurlitzer, Old Town Music Hall, 140 Richmond St., El Segundo. 3 performances: 8:15 PM on 9th and 10th, 2:30 PM on 11th.

Oct 17: *The Mark of Zorro* (20 min.), Dennis James, 4/35 Robt. Morton Organ, Donald Hunsberger, San Diego Symphony Orchestra, Symp. Hall (formerly Fox), 8:00 PM.

WHAT'S UP WITH VARÈSE SARABANDE?



Varèse Sarabande is the largest of the soundtrack-only record labels in existence. They were also the first, having released more LPs than anyone can count, and now seemingly trying to top that with CDs. A number of things have been happening with Varèse lately, enough to warrant two pages of coverage in this issue of *Film Score Monthly*. First off, Varèse will be cutting over 100 titles from its catalog, some on cassette, some on CD and some on both. Most of it is typical of the often obscure material Varèse has issued, especially back in the original LP days when the company was under Richard Kraft, now a major film music agent with clients including Jerry Goldsmith and Danny Elfman. Some of the titles, however, are rather significant, and

one can only hope they are being cut only to be reissued later. Currently, Varèse is a label trying to remain at the top of its field, with Vice-President Robert Townson continuing to grab the best titles by the biggest names for his label, though financial strains are showing in the number of 30 minute CDs the company has been putting out, so as to save money on re-use fees. (An interview with Townson appears on the next page.) Varèse is also noteworthy for its CD Club, which issues limited edition CDs on what is now an annual basis—the latest flyer is just out, and complete coverage can also be found on the next page. Boosted by MCA distribution, Varèse continues to be at the forefront of its field, and a label to watch.

LATEST DELETIONS - Another One [hundred and eight] Bite the Dust

The following is a list of titles slated to be cut out of the Varèse catalog and no longer to be carried by the distributor, UNI, which also handles MCA, Geffen, and Narada, among others. *There is no need to panic—these CDs are by no means to disappear off the face of the Earth!* (A few of the CDs, like *John Wayne Vol. 2*, have already been out-of-print and impossible to get, but most of these titles are still around in abundance.) Basically this is just a list of titles—and be aware which format the listing is referring to—which will probably decrease in visibility at regular record stores, and most can still be *easily ordered* directly from Varèse at the address listed on the next page for the CD Club. (This list is being printed so that collectors know which titles they should keep an eye on in the near future.) It is also probable that some of these titles will return to the Varèse catalog later in the future, though that is mere speculation.

Title (Composer)

	Cassette	CD		
Madame Sousatzka (various)	VSD-5204		VSC-5295	VSD-5295
The Prince and the Pauper (Korngold, Rózsa)	VSD-5207		VSC-5296	VSD-5296
Screen Themes (various)	VSD-5208		VSC-5297	VSD-5297
The Spirit of St. Louis (Waxman)	VSD-5212		VSC-5298	VSD-5298
The Bridge on the River Kwai (Arnold)	VSD-5213		VSC-5301	
The Buccaneer (Bernstein)	VSD-5214		VSC-5303	VSD-5303
The Lion In Winter (Barry)	VSD-5217		VSC-5304	VSD-5304
The Quiller Memorandum (Barry)	VSD-5218		VSC-5305	VSD-5305
Is Paris Burning? (Jarre)	VSD-5222		VSC-5306	VSD-5306
Heathers (D. Newman)	VSC-5223		Almost An Angel (Jarre)	VSD-5307
The Alamo (Tiomkin)		VSD-5224	Guilty By Suspicion (various)	VSC-5310 VSD-5310
War and Peace (Rota)		VSD-5225	Sinfonietta (Korngold)	VSD-5311
The Fall of the Roman Empire (Tiomkin)		VSD-5228	Switch (Mancini)	VSC-5312 VSD-5312
The Chase (Barry)		VSD-5229	Oscar (Bernstein)	VSC-5313 VSD-5313
The Old Man and the Sea (Tiomkin)		VSD-5232	The Hard Way (Rubinstein)	VSC-5315 VSD-5315
Days At Peking (Tiomkin)		VSD-5233	Out for Justice (various)	VSC-5317 VSD-5317
The Abyss (Silvestri)		VSD-5235	Omen IV (Sheffer)	VSC-5318 VSD-5318
The Guns of Navarone (Tiomkin)		VSD-5236	Lifeforce (Mancini)	VSD-5320
Georges Delerue: London Sessions Vol. 1		VSC-5241	Soapdish (Silvestri)	VSC-5322 VSD-5322
Legends of Hollywood Vol. 1 (Waxman)		VSD-5241	Only the Lonely (Jarre)	VSC-5324 VSD-5324
Georges Delerue: London Sessions Vol. 2		VSC-5245	A Rage In Harlem (Bernstein)	VSC-5325 VSD-5325
Driving Miss Daisy (Zimmer)		VSC-5246	Crossing the Line (Morricone)	VSC-5326 VSD-5326
Shocker (Goldstein)		VSC-5247	Jaws 2 (Williams)	VSC-5328
Masada (Goldsmith)		VSD-5249	Pure Luck (Sheffer/Elfman)	VSC-5330 VSD-5330
Firestarter (Tangerine Dream)		VSD-5251	Naked Gun 2 1/2 (Newborn)	VSC-5331 VSD-5331
Georges Delerue: London Sessions Vol. 3	VSC-5256	VSD-5256	Nightmare on Elm Street 6 (May)	VSC-5333 VSD-5333
Legends of Hollywood Vol. 2 (Waxman)	VSC-5257	VSD-5257	Mobsters (Small)	VSC-5334 VSD-5334
The Egyptian (Newman & Herrmann)		VSD-5258	Body Parts (Dikker)	VSC-5337 VSD-5337
Earthquake (Williams)	VSC-5262	VSD-5262	Hot Shots (Levay)	VSC-5338 VSD-5338
Total Recall (Goldsmith)	VSC-5267	VSD-5268	Highway to Hollywood (various)	VSC-5341
Forbidden Zone (Elfman)		VSD-5269	Little Man Tate (Isham)	VSC-5343
Gremlins 2 (Goldsmith)		VSD-5273	Ricochet (Silvestri)	VSC-5344
Die Hard 2 (Kamen)		VSD-5277	Black Robe (Delerue)	VSC-5349
The Eiger Sanction (Williams)	VSC-5278		Memoirs of an Invisible Man (Walker)	VSC-5355
The Thing (Morricone)	VSC-5279	VSD-5280	Kings Row (Korngold)	VCD-47203
Taxi Driver (Herrmann)		VSD-5284	Camelot (Lerner & Lowe)	VSC-47208
Presumed Innocent (Williams)		VSC-5285	Escape From New York (Carpenter)	VSC-47224
Hardware (various)	VSC-5283	VSD-5285	John Wayne Westerns Vol. 1 (Bernstein)	VCD-47236
Desperate Hours (Mansfield)		VSD-5286	Twilight Zone Vol. 2 (various)	VCD-47247
Anthony Adverse (Korngold)	VSC-5285	VSD-5286	Nightmare on Elm Street 1 & 2 (C. Bernstein/Young)	VCD-47255
Pacific Heights (Zimmer)		VSD-5287	7th Voyage of Sinbad (Herrmann)	VCD-47256
The Last Butterfly (North)		VSD-5289	John Wayne Westerns Vol. 2 (Bernstein)	VCD-47264
White Palace (Fenton)	VSC-5290	VSD-5290	The Fly (Shore)	VCD-47272
The Grifters (Bernstein)		VSD-5291	Peggy Sue Got Married (various)	VCD-47275
Jacob's Ladder (Jarre)		VSD-5292	Crocodile Dundee (Best)	VCD-47283
The Field (Bernstein)	VSC-5294		Desperately Seeking Susan (T. Newman)	VCD-47291
Henry & June (various)			Nightmare on Elm Street 3 (Badalamenti)	VCD-47293
			Masters of the Universe (Conti)	VCD-47300
			No Way Out (Jarre)	VCD-47301
			Shy People (Tangerine Dream)	VCD-47357
			Adventures of Robin Hood (Korngold)	VSC-70413
			Star Trek Vol. 1 (Steiner/Kaplan)	VSC-70427
			Star Trek Vol. 2 (Steiner, various)	VSC-70430
			The Right Stuff (Conti)	VSC-70431
			Halloween 2 (Carpenter)	VSC-81152
			The Winds of War (Cobert)	VSC-81180
			The Year of Living Dangerously (Jarre)	VSC-81182
			Wavelength (Tangerine Dream)	VSC-81207
			Starman (Nitzsche)	VSC-81233
			Three O'Clock High (Tangerine Dream)	VSC-81339
			Near Dark (Tangerine Dream)	VSC-81345

(Many Bothan spies died delivering this information.)

NEW CD CLUB FLIER FINALLY OUT!

It's been over a year since the last batch of titles was issued by the Varèse Sarabande CD Club, a division of the label which exists to put out CDs of scores which would generally not be put out. After much hype, seemingly endless delays, and a number of revelations which resulted in many people knowing what these titles were going to be in June, the book is finally closed on the rumors and hush-hush which traditionally accompany a CD Club mailing. The titles this time around are as follows:

The Burbs • JERRY GOLDSMITH, VCL 9201.10. This is a limited edition pressing of 2500 copies—which means it's not really all that limited—of Goldsmith's 1989 score to the Joe Dante film which starred Tom Hanks. Previously unreleased due to high re-use fees, Varèse has apparently shelled out the money to release this, at the price of \$19.98.

The Film Music of Alfred Newman, VCL 9201.11. 1200 copies have been pressed of this compilation of music from ten Alfred Newman scores. This is suspected to be a doctored up reissue of a few old *Citadel* (Tony Thomas) LPs, which were originally taken from acetate tapes—if so, unless some major mastering work was done, this will sound pretty ragged. \$19.98.

We're No Angels • GEORGE FENTON, VCL 9102.11. A limited edition pressing of 1500 copies here, for this reportedly superb Fenton score of a few years back. The film starred Robert De Niro, Sean Penn, and Demi Moore, not to be confused with *Nuns on the Run* which had escaped convicts posing as nuns, not priests. Price is also \$19.98.

Jagged Edge • JOHN BARRY, BCL 6001. The first of two "budget" releases at the great price of

\$10.98—lower than the price of CDs on Varèse's retail line—this is for the 1985 Barry score. Electronic, reportedly redundant, and only 24 minutes long, it's still a good buy at the low price. 1000 copies have been pressed.

Flesh and Blood • BASIL POLEDOURIS, BCL 6002. The best buy of this new batch of releases, this is a long awaited CD to Poledouris' 1985 score to the Paul Verhoeven film. Of the sword-and-sorcery genre, and often considered to be equal or even superior to *Conan the Barbarian* (which contrary to the Club flier is soon to be out on CD, from Varèse itself in the US and Milan in Europe), this one's a bargain at \$10.98. 1500 copies have been pressed.

Those Secrets • THOMAS NEWMAN, SRS 2013. Huh? The only release this time around on the Masters Film Music label, this is another "mini-classic" at only 17 minutes, which means at \$16.98 it's a buck a minute. The score may be great, though being from an unknown TV movie it's a tough sell. 1500 copies have been pressed.

Also still available from the CD Club are:

Under the Volcano • ALEX NORTH, SRS 2011. The first of the "mini-classics" of 15-20 minutes, also at \$16.98. 1500 copies.

Fedora/Crisis • MIKLÓS RÓZSA, VCL 8903.2. Two Rózsa scores, available for \$19.98. 1000 copies.

Pino Donaggio: Symphonic Suites, VCL 8903.3. Suites from *The Howling*, *Tourist Trap*, *Piranha*, and *Home Movies*. \$19.98. 1000 copies.

The Rose Tattoo • ALEX NORTH, VCL 9001.5. North's score for the Tennessee Williams literary classic. \$19.98. 1000 copies.

Red Sonja/Bloodline • ENNIO MORRICONE, VCL 9001.6. Morricone's scores to the two films. \$19.98. 1000 copies.

Stars 'N' Bars • ELMER BERNSTEIN, VCL 9101.8. Bernstein's rejected score to the 1988 film. \$19.98. 1000 copies.

Eye of the Needle/The Last Embrace • MIKLÓS RÓZSA, VCL 9101.9. Two of Rózsa's last three film scores. \$19.98. 1000 copies.

If you are interested in any of the above titles, contact Varèse directly at 13006 Saticoy St., North Hollywood CA 91605 • 818-764-1172. These titles are being sold by Varèse to everyone at the same price—retailers wishing to carry these titles have to pay the respective \$10.98, \$16.98, or \$19.98, so they will no doubt mark the titles up to something silly like \$25 or \$30. Movie Boulevard in England has been advertising these titles for some months now at the lofty price of £29.99 (at least \$56). As great a store as Movie Boulevard is (and they are indeed highly recommended, especially if you're in England—send £1 or 4IRCs for a catalog to 5, Cherry Tree Walk, Leeds LS2 7EB England), that price is insane. Save yourself some money and order directly from Varèse. Enough data has been provided above, so that while the official order form is on the flier itself, written orders are also accepted. California residents add 8.25% sales tax. Shipping is \$3 for the first disc in the US (\$3.50 Canada—no overseas rates are given) and 50¢ each additional disc. You can order by Visa or Mastercard by phone.

AN INTERVIEW WITH ROBERT TOWNSON by PAUL ANDREW MacLEAN

The next time you go to pull out a CD for a listen, stop and take account of how many burgundy-colored CD spines—the telltale trademark of Varèse Sarabande—are facing you. Chances are, quite a few, if you are a soundtrack collector.

It is not comforting to think what life would be like for the film music fan without Varèse Sarabande, which continues to be one of the most reliable and prolific producers of new soundtrack recordings, and reissuers of older ones. In many ways, it was Varèse who set the standard for soundtrack albums produced with the collector in mind—recordings of good film music, regardless of a film's success, with handsome packaging and prominent front-cover credit for the composer. Many soundtrack labels have cropped-up in the last ten years or so, and a few (like Intrada) produce recordings of comparable quality to Varèse, but it was Varèse who originally set the example.

While in Los Angeles in the fall of 1991 I spoke briefly with Varèse Sarabande Vice President Robert Townson about their current goings-on and future plans.

MacLean: You originally began at Masters Film Music. How did you come to be involved with Varèse Sarabande?

Townson: Masters Film Music and Varèse have worked together on projects—*The Final Conflict*, *Lionheart*, and the George Delerue "London Sessions" recordings, and from there I kind of became more involved. It was an easy transition to begin working on all those Varèse titles as well as Masters Film Music.

MacLean: It has been very welcome to see the Varèse Sarabande re-issues of older MCA soundtracks, as well as some Arista and Columbia soundtracks. Do you have any plans to re-issue any more of their discontinued titles?

Townson: Yeah. The re-issue series is something we will continue for as long as there are good scores out there that haven't been released on CD, and it doesn't necessarily always have to be the contemporary popular scores like *Jaws* 2, but things like *The Sound and the Fury* by Alex North or *The Robe* by Alfred Newman. We will always keep putting out classic scores which we think are important.

MacLean: Many collectors have noticed a conspicuous absence of older Warner Bros. soundtracks among CD reissues, for instance *Under Fire*, *Capricorn One*, *Towering Inferno*, *Dark Crystal*, to name a few. Is Warners reluctant to have these titles made available?

Townson: The entire reason there is a one-hundred percent reluctance on their part. Frankly as far as I can foresee—unless there's a dramatic management change at Warners—those titles will never exist on CD.

*(Such a management change must have happened at Warner-Pioneer in Japan, which will be issuing CDs of *Under Fire* and reportedly other Goldsmith scores from that period as well—LK)*

MacLean: Would you be interested in releasing these were it possible?

Townson: Oh certainly!

MacLean: How did the Varèse Sarabande CD Club come into being?

Townson: The first CD club releases were the Masters Film Music titles, and the concept behind them was just releasing CDs of scores that are for obscure enough pictures that there might not necessarily be a significant market out there to warrant the retail release with our MCA distribution. We try and keep the retail channels full of fairly significant scores, something that there are large markets for. For very good scores that were written for more obscure films, like *Cherry 2000*, *Raggedy Man*, or a short score like *Under the Volcano*, which wasn't so much an obscure film, but too brief a score to put out in the retail market, the CD club was enacted just to make certain classic score releases possible, whereas otherwise they would just never be able to come out.

MacLean: Can you go into some detail regarding the future of the CD club?

Townson: The frequency has I guess been fairly slow lately. We originally planned it as a quarterly mailing. What has happened is we just have so many titles to put out on a regular basis for our normal retail series. A lot of work goes into these and it takes forever to get them together. I think we're doomed to have no more than one or maybe two

mailings a year, but we are going to start releasing more titles in each mailing. So that rather than three Varèse titles and one or two Masters' there might be five Varèse titles and two or three Masters' for mailing.

MacLean: Varèse recently reissued the John Williams *Violin Concerto* and *Flute Concerto* by the LSO under Leonard Slatkin. Do you have any plans to record any other concert works by Williams, or John Scott, Jerry Goldsmith, etc.?

Townson: I think that is something that's going to be happening a little more. We recently recorded Miklós Rózsa *Viola Concerto*, which is going to be released on a disc in January called "Symphonic Hollywood" [now available—LK] coupled with some Lee Holdridge music and a couple of Lee Holdridge concert pieces adapted from certain films. That and the Williams piece, and we've reissued the Korngold "Sinfonietta," and there will definitely be more attention to the classical end of the film composer.

MacLean: As you know, Jerry Goldsmith has an ever-growing legion of admirers, but many who are just discovering his music are having difficulty acquiring CDs of *Runaway*, *Link*, *Supergirl*, *Lionheart*, *Blue Max*, etc. Are there any immediate plans to reissue any of these or any other of your discontinued titles?

Townson: I think we are going to be bringing *Lionheart* back next year. As far as the other ones, some may come. *Blue Max* is possible. Basically, with the CD market, people need to not wait, because who knows how long something may be in print? With albums, they used to be in print forever but that's just not the case anymore. It is unfortunate that every title can't be available forever, but that's the reality of it.

MacLean: Finally, a question that has perplexed soundtrack collectors ever since Varèse Sarabande emerged. Just what exactly is that thing in your company logo?

Townson: Well, we call it "The Bug," and past that it really isn't anything but an inkblot. It's sort of an abstract design. There have been a billion hypotheses into what exactly it is, but it is nothing. We just call it the bug.

SCORING FOR TELEVISION

Despite what may be commonly believed, scoring TV episodes is not just a matter of sitting down and writing the best music you can with ultimate resources and freedom—it can be a brutal slugfest of politics, of appeasing producers and studios, getting music through oppressive sound mixes, and most of all, delivering an immense amount of music in an insanely short period of time. Following are three features with three composers of totally diverse fields and areas of expertise: A series of articles written by **Fred Mollin**, accomplished synthesizer composer/performer who tackles a number of high stress television projects and imparts them with unprecedented depth, especially under

the circumstances; An often personal interview with **Ron Jones**, who for 4 years and 42 episodes labored on one of the highest profile television jobs around, *Star Trek: The Next Generation*, until being ousted for providing high profile scores the producers didn't want, and bucking the television mentality; And finally a reflective interview by James Vail with **Hoyt Curtin**, who has worked for over 30 years in a changing Hollywood, and has written some of the most famous tunes ever—*The Flintstones* and *The Jetsons*, to name a few—for that mass (some might say, cesspool) of nostalgia, culture and animation known as Hanna-Barbera.

WRITING by FRED MOLLIN

Fred Mollin is among the most prolific and successful of the current wave of TV composers who have had to battle through the trench warfare of contemporary television scoring. His numerous credits include Friday the 13th: The Series (all episodes, CD available on GNP Crescendo, GNP 8018), The New Gidget, My Secret Identity, Ramona, Sweating Bullets, and feature films Friday the 13th Part 7 and Part 8. His current projects include Beyond Reality for USA Network, which airs on Friday nights at 9PM, and Forever Knight for CBS (on "crime time after prime time," late Tuesday nights). The following articles were originally written for Canadian Musician magazine, reprinted here with permission, and are often written in the second person as if you are a film/TV composer yourself.

Part I: Writing Episode Score: An Overview

It is somewhat abnormal for a composer to have to "create" on a strict schedule, week after week, month after month, but that is exactly what is demanded of you when you write the score for a weekly television series.

After years of writing songs and producing recording artists, I made a fairly smooth transition to writing music for film and television. Perhaps the hardest part of the career change was having to let motivation (and not inspiration) dictate my composing style and pace.

For those of you who would need a period of days to work up a thematic thread for each episode, and then a day for each cue, please don't read any further.... You really have to put your normal aesthetic temperament and schedule aside, go on raw instinct and let an "in the trenches" mentality take over. The bottom line on TV is simple: Deliver the score each week on time, or expect your walking papers.

You might be asking "Why would any artist put themselves through this kind of deadline hell?" Well, the financial rewards can be substantial if your series on a U.S. network or syndicator, and the aesthetic returns can be very pleasing as well. The creative gratification happens when you are lucky enough to have a series that relies heavily on your music. The hard work becomes a tremendous pleasure when, week after week, your music is presented to millions of people after a short turnaround time. For the performer in all of us, this is the closest we may ever come to audience applause.



Here are some recent examples which address the issue of the short deadlines:

On my three seasons (72 1-hour episodes) of Paramount's *Friday the 13th* TV Series, the window from spotting (picking the places where music will enter and exit) to delivery was approximately ten days. This was a demanding pace because the show was a large scale entity, and was generally wall to wall score. At the same time, I was also scoring

MCA's *My Secret Identity*, an adventure-comedy which was a half-hour format. *My Secret Identity* had a turnover of one show per week.

To get through these kinds of schedules, you must create a formulaic way of working. These guidelines will give you work parameters that will organize and hopefully stimulate you through the days and months ahead.

Before you start to think that there are no easy schedules, I must remind you that I am only discussing the weekly dramatic television scenario. Feature films can be much more forgiving in the time demand department. They can, however, also be incredibly nightmarish. With a big budget feature the pressure intensifies and there can be last minute changes to the picture which require eleventh hour alterations and additions to the score.

This article has just scratched the surface of what I do to earn my keep. In the following columns, I will go into greater detail about the processes involved in theme composing, episodic scoring, and feature film music. If I haven't scared you away or bored you to tears, and you have a keen interest in channeling your music composing towards film and TV, I hope these articles can give you an inside look at what could be in store for you.

As for me, it's positively a love-hate relationship: I have to come to terms with the medium's shortcomings, and I embrace the long-term benefits and creative compensation. In the real world, it's a wonderful way to make music and make a living.

Part II: The Theme's the Thing

The musical foundation for any film or TV episode is the theme: it establishes the mood and style, and hopefully sets forth the musical phrases that will continue throughout the score. It is therefore the most important first step in your composing for a particular project.

A strong theme or theme song will allow you a musical base of operations that clears the path for a common thread that will distinguish the score and make it easier to write your cues—given that you have created a motif that can be incorporated into all kinds of underscore. There is also an obvious prestige that comes from writing the theme or theme song because of the potential it has to become a trademark of the series or film. There is great financial equity when you write a theme for a long-running TV series or a giant box office success. Everyone hears the stories about how much Paul Anka makes a year from writing the *Tonight Show* theme. No, it's not a million dollars but I would have to guess that it's no less than a quarter of that amount. Johnny Mandel's theme from *MASH* must bring in over that amount every year because of its worldwide syndication. These scenarios are very analogous to writing a hit song for a Michael Jackson or Madonna: it is a hit song and will make a great deal of money for you and the publisher. God bless SOCAN, ASCAP, and BMI. When a composer sits down to write that great theme, it is with the hopes that it will be the next *Hill Street Blues* or *Ghostbusters*. Keep your eyes on the road ahead and maybe you will get that jackpot combination. I hope you do, but let's get back to the task at hand: writing the damn theme in the first place.

As the composer you must instinctually zero in on the mood and emotion of the project. Your theme should conjure up everything the film is about. If a theme song is required, the lyrics must paint a picture without being too literal. There are plenty of examples of songs that follow that rule and songs that break it: In the not-too-literal category I would suggest the themes from *Cheers*, *Family Ties*, *Growing Pains*, etc. In the over-the-top-let's-get-literal category I would harken back to *The Brady Bunch* and *Gilligan's Island*: "If not for the courage of the fearless crew the Minnow would be lost..." The producer of your project will be giving you his directives and that will be what points you in the initial direction. It is very common for the composer to get suggestions of other songs and themes that the producer had hoped would be used as a jumping-off spot. The secret is not to copy in any way, shape or form the entity that you are being steered to! Don't forget that in your contract you warrant that every note is yours and yours alone. Plagiarism is a no-no.

It helps to improvise to a rough cut of the film or after you've just read the script. For cues I use my Kurzweil and my sequenced MIDI gear, but for the theme I tend to sit at the piano and let the music take me. The well known songwriter, John Stewart, once wrote that the best time to write a song (or theme in this case) is the first half hour after you wake up. He explains that it's the state of your mind that is the least likely to be critical and the most likely to be flowing and instinctual. I personally agree, and I try to hit the piano in the morning before the phone starts ringing and before my built-in editing system starts functioning at its normal scrutiny. There are probably many ways to adapt this idea to your own particular schedule. Try it. No matter how you slice it, the theme is your bullseye on the target: If you hit it right on the money, you've roped the wind and created the musical blueprint for the project.

Part III: The BIG Picture: Scoring Feature Films

Let's face it. The arena is much large in the field of theatrical motion pictures. In the first place, you've got an audience that is paying good money to walk into a theater and be engulfed in entertainment. Because of that kind of pressure, the producers are going to much more scrutinous about every facet of the movie. The good news is that you'll generally have a nice budget to score with, and you may even get enough time to write it without getting fitted for a strait jacket. There are many exceptions to the rule, but moving from television and low budget feature scoring up to big budget theatrical releases is like pitching at Syracuse (Triple A ball) and then being promoted to the Blue Jays. Instead of hearing your music coming out of a 3 inch speaker on your Electrophome TV, you have the potential of sitting in a large theater and hearing your score bounce from wall to wall in THX Dolby Surround. For the dream come true aspect of it, it doesn't get much better than that. After that, it's on to the Oscars...

Before you step up to the podium and accept that statuette, let me digress a bit and talk about the specific steps that got you there.

In television series work, you rarely get to interact with the directors since they are generally long gone by the time you start post production. It is almost always a producer's medium. In the world of feature film, you are almost always in close cohorts

with the director. Features are generally an "auteur's" medium and the director is very much the captain of the creative ship.

A great deal of the time you will have to preview score ideas and theme motif sketches to the director before you actually start scoring. This gives them the chance to hear what you have in mind and to suggest (or demand) what needs to be changed to fit their personal vision. This can be a bitch sometimes, but if you tell the producer or director to "just trust" you, it can be a surprise that goes over like a lead balloon with you holding the string that it's attached to. The rule is WORK TOGETHER. They run the show and you must please them. If you include them in your process, you will probably wind up having more freedom and fun than if you try to keep your score under wraps until the deadline.

There is a mentality that has been linked to TV scoring that is slowly being dissolved, and thankfully

so. This was the school of overkill and no subtlety. When the character in the TV episode would say "I'm guilty!", the old school of TV scoring would sting the moment with a BOM-BOM-BOMM! This kind of jack-hammer approach to heightening moments is distinctly un-cinematic and un-cool... There is much more room for dynamics and subtleties in contemporary film and television. On the big screen you can let a dramatic moment play in tense silence, or you can let a comic moment be funny without a musical accent of any kind.

The theatrical feature should be kind to you in terms of fee and budget. If a movie costs 10 million to make, they are not going to skimp on the score. It is at this level that an agent should be engaged and that the deal becomes something that you don't personally have to get involved with. Not every film has a large budget, and there are plenty of theatrical features that are in the 1 to 3 million dollar realm.

Accordingly, the music budget will be parallel to the overall production budget. There is also a very hard and fast rule in regards to publishing: If you score a film for a major studio (Paramount, Warner Bros., Fox, etc.) there is almost never a possibility of retaining your publishing. It doesn't matter if you're John Williams or Joe Shmo. The major studios earn a great deal of money from their music copyrights, and it is almost impossible to negotiate even a piece of the publishing. When you work with smaller independent producers, there is more leverage. But don't despair: There is enormous potential profit from your writer's half of the pic. As far as the long term equity from airplay, television is still the more lucrative venue, with its endless syndication runs of series and high network royalties. But if the artist in you craves a larger palette, go west, young composer, into the land of the large screen.

RON JONES

FIGHTING FOR THE MUSIC OF THE FINAL FRONTIER

Prior to 1987, Ron Jones' most substantial work was for all episodes of Disney's animated series *Duck Tales*, having earlier worked, ironically, with Hoyt Curtin on Hanna-Barbera cartoons (see *Curtin's interview*, following). But in 1987, Jones sent an audition tape to Harry Lojewsky, who was involved with the composer hunt by the then-new show, *Star Trek: The Next Generation*. Jones was brought aboard to score every other episode of the fledgling series, alternating with veteran TV composer Dennis McCarthy. As the series progressed, executive producer Rick Berman gained more control of every aspect of the series, gradually toning down the scope and volume of the music, until today Dennis McCarthy and current composer Jay Chattaway have every cue scrutinized to make sure it fits with Berman's low-key music philosophy.

Jones scored 42 episodes during the show's first four seasons, with a style and philosophy completely different from McCarthy's, one of the reasons Jones would succeed in writing more powerful and bombastic scores, and why McCarthy still has the job today. A CD of Jones' scores to the episodes *The Best of Both Worlds* Parts I and II is available on GNP/Crescendo CD and tape, GNP 8026.

Though it had been nearly a year since Jones last worked on the series when this interview was done (March 1992), Jones was eager to talk about the show, and the depressing politics of TV scoring which led to his dismissal. Often changing his thoughts in mid-sentence, and using vague metaphors and colloquialisms to express his observations, much of what he says is nevertheless on target. His story is one of bucking the TV mentality for the sake of art, and his outcome on the series was a result of what happens when someone tries to do that nowadays: the television industry was simply not conducive to it. (Nor were the *Star Trek* producers all that pleased when Jones refused to follow their directives and instead put their music budget into the red year after year. But, his scores were superb.)

Jones' future film music projects include the new 21st Century film *Rage*, and he'll also be teaching electronic film scoring along with Jerry Goldsmith at the University of Southern California. He has put together a concert work of his music for *TNG* (containing "Arrival at Spacedock" from *11001001*, "Tasha's Goodbye" from *Skin of Evil*, "Fleeing the Borg Ship" from *QWho?*, and his own arrangement of the Goldsmith *Star Trek* Theme), which has been performed by orchestras across the country.

Kendall: How did the producers' approach to scoring the series change over your 4 years?

Jones: What I experienced was that in 1987, when we started the thing, I dealt a lot with Robert Justman, because he was primarily in charge of the music. They had two co-producers and they both shared responsibilities to oversee it, but Bob Justman was in charge. He had come from the original series so he had a certain philosophy, very musically literate, where he saw the music as being a real exciting part of the show, and he'd always come to the dub and bring up the levels and that kind of thing.



Kendall: I just watched first season's *The Battle* the other day, and the volume of the music was surprising after the low mix of the current episodes.

Jones: Yeah, we went from there to the beginning of the second season, when the show sort of found itself and then branched out from there, and I felt more freedom to express. In other words, first season we were kind of walking in the footsteps of the original series. I watched the original series growing up but I didn't really have it ingrained in me, but it went from that sort of "following in their footsteps" to finding itself, its own, second and third season, and the fourth season... but it has gone to a subtle, more subtle approach, being what the producer is expecting and requiring of the composers now, and that's hard to do. If the story is a powerful story, it's hard to hold back and be subtle and everything.

Kendall: When did it sort of change over? Did [second season producer] Maurice Hurley have any opinions on the music?

Jones: I never talked to him, ever, because other producers were involved in the writing, they'd be just over the writing, another guy would be just over the special effects and sound design, and it's very much like a military organization, where everyone has their narrow responsibilities, and whatever comes across their desk they're concerned with, and whatever comes across somebody else's desk they're concerned with, and occasionally they would come together and have some kind of interaction. But basically the way that the producers could control things so well is they limited interaction... you're in little rooms and they would dole information to do that and don't try to tell us how to do things. I mean, with me, it's evident as you look back at the scores that I tried to do the best thing for each show and I tried to give it everything. If I was a producer I would probably try to do it a little differently than they did it and the way that they're doing it now is evidence that they went down a course, and I was not of that philosophy, so they got somebody else.

Kendall: Did you have to fight that course?

Jones: I fought every day, every day I was there was a fight. It wasn't a *bitter* fight... the first season I actually felt I was getting ulcers going to the dub because I'd have to fight, for the score, for its place. There were times I'd say, "Take it out, that cue's

Interview by LUKAS KENDALL

wrong," and they'd say, "No, we like it, it kind of fills a void." It wasn't like I was trying to say, "This is my music, make it bigger than the screen." I would assume that your audience knows that the composer understands that it's underscore, but when its minus underscore, when you're not even at a zero point anymore, when you're fighting for it to even get into its right zone... And then, when they have all of the tracks spread out, so that when you score the whole thing and it has a certain balance and color, and all of the sudden they start saying, "Let's take out this part, and leave that part," and all of a sudden it's like a flute part or a woodwind part that was never meant to be really heard all of a sudden sticks out, because they took the French horns and the trombones and the synthesizer three out, and it begins to change your color. It's a very unnerving process, and one that you can't just take sitting down. You have to say, "You know this will really fit the story if we maintain the colors in their proper balance," because what I was going for was... I was always fighting for all the things, trying to explain my symbolism, what was the reason for that melody, because I didn't just do the fanfare.

Kendall: What was it like working with the show's sound effects and the dub?

Jones: I kept trying to find every show an envelope for the orchestra to speak. When I'd look at the videotape of the episode they'd give me for the show, and I'd read the script, I'd say, "Ah-ha. This is going to have a lot of Klingon bridge sound effects, and this is going to have that," and I'd even call the sound effects people and ask what kind of equalization band, how many hertz is that room going to be in, because we kept getting destroyed by air conditioner sounds. When they dub a *Star Trek*, there are 128 channels, which is *unbelievable*. Eight tracks to maybe sixteen—they expanded it because they kept wanting to get more greasy control over it—is music, the rest is dialogue, and sound effects, and there's like 16 channels of bridge sounds, and air conditioner sounds for the turbolift... They'd go in and it's a different sound, going on a loop, and that thing is just cranking, and those frequencies, you add a splash cymbal to an orchestra and all of a sudden the orchestra just changes color. I kept trying to look at each show, and say, "You know what I don't need all those base instruments, I need mid-range." So, sometimes I'd call 14 violas and no violins and 6 French horns and certain percussion, something like that, and just have real thin D-50's and synthesizers up high because I knew that the low end was going to be carried, and also because I didn't want to cover up those beautiful sound effects. I kept telling them the sound effects are more elegant than the music in this show, because you're creating a whole world. In animation you have to create a whole world, you have this piece of paper that they put a camera on and its supposed to be live. And so it's the same thing with that, the sound effects were very elegant, when in a 20th century type of thing the sound effects aren't all that important because we all accept them. But when you're on another planet, the way they walk on a surface, they

have to come up with a new "how's that going to sound." They play with the ring modulation, they play with all those room sounds.

Kendall: The show gets all the *Emmies* for the sound work, usually.

Jones: Right. And I think two or three of them were shows that I scored, *Best of Both Worlds Part I, Part II*. So, to answer your question, yes, it's a fight, but it's not like an anguishing battle-fight, it's not a war. What it is, it's a struggle, for each voice to be in there to be heard and to be part of it. I had to tell them at the end of the first season, look, I've screamed, I've yelled, I've told you guys, I've insulted everybody in the room, you've either got to decide if the blankety-blank air conditioner is more important than the orchestra. If you feel that way, I'll call three instruments, and you'll save a lot of money, and it'll be just as loud, because you guys got sliders. Rather than have a 56 piece orchestra there, because you're paying for all this stuff, and I have to write all these notes. I'm breaking my butt, so decide what you like the best.

Kendall: So they gave in at that point?

Jones: They never gave in. They never gave in. What I'd do is sort of like lobbying Congress, you hope you get enough votes so that bill passes...

Kendall: Then it's vetoed, and...

Jones: Yeah, then it might go to committee, and you know, you might.... I just had to sit on the stage and be there and argue my point, without getting in the way, because I already notched the music and made the dynamics fit. I did a lot of work myself so the sliders didn't have to do the work, I didn't just write the music forte then they'd slide it and you'd lose a lot. So, if that gives you a detailed answer to the question, without saying yes it was a battle or no, that's my answer. It was always a struggle, and I don't know how Dennis [McCarthy] copes with it, because you have to cope if you want to work in it.

Kendall: I noticed when I first heard the *Best of Both Worlds* CD that there was a lot more to the music than what was dubbed into the episode. The first example I can think of is at the end of *Act Two*, when the Borg ship is magnified on the viewscreen, and your music just starts blasting, but on the CD it didn't come out so much.

Jones: Right, and what the audience is getting when they buy the CD is the composer's viewpoint. When you're watching the show, you're watching the producer and executive producers' viewpoint of the sound effects and everything that's important. They'll get a visual, and even though they spent thousands of dollars on that visual, if they don't like it, they'll say, "No, change it." So, everything is subject to change, even in the dub, so when you watch a show, and something jumps out at you now, and you go, "Gee, I wonder if the composer meant that," usually the composer didn't mean for that at all to happen. Composers are trained to make music in a structure, where things are in balance, and if something's out of balance there should be a reason for it.

Kendall: One of the ways you got around the dub, that I could always hear, at least, was like a "synthesized ostinato," the sequencers and so forth.

Jones: Keyboard Three. And that was the guy that was like my DH in a baseball lineup. He was never in the room, he always went direct onto tape, on his own tracks, in stereo. And that guy could be written... I kind of convinced them that it was like sound effects that you could bring up and down, it wasn't really important to the score, it's kind of there, and so they kind of played with that thing. To me, it's like if Bernard Herrmann was scoring now, the way he used rhythm, not just to carry the punctuation of the melody and harmony but as a psychological effect... when you're in space and you're in a computer enhanced environment, and the computer talks to you, you're dealing with digital info, the music should take on a digital format too. So, that was always to me like MS/DOS or something, it was always a computer language, and there was always a lot of symbolism in what those notes were. You take those four notes or whatever it

was and it had to do with the mystery of a planet... like in *Where Silence Has Lease*. They're in a place where you can't figure out anything, and you never even see the bad guy until the fifth act, and then not until the end of the fifth act, and it's a guy that looks like a cat...

Kendall: I noticed they tracked some of that music into the end of *Booby Trap*.

Jones: They did because I scored some stuff they didn't like. The music editor [Gerry Sackman] and I went upstairs and pulled out a couple of things and ah-ha, that worked. At the end of that show, I wrote a very unusual, big cue, it was very strange. In fact, the producer said, "That's very French" or something, and I don't know where he got the word "French" but.... Anyway, when you're using that kind of ostinato thing it was to glue the mystery together. When it made sense at the end, it made sense. Or the other show, *Night Terrors*, that was a case where you're being called by something way offstage, and it's in people's minds but it's not, and you have to have something to hang it together. You just can't hum a tune and say that's going to be the mystery tune, you have to come up with a little device, and it turned out that the little device was part of the song the crystal voice thing was saying to them, "one moon circles." And I hired a choir to sing that, because you can't have a cello sing the words. There were actual words spoken.

Kendall: That didn't come through in the episode.

Jones: No, it didn't. It was buried in there.

Kendall: It just sounded synthesized.

Jones: Right. We had recorded a synthesizer on pads that were the same notes, but it couldn't speak. They were always insecure about having voices on there, you know. Even with the Borg show, when you first see the Borg, on *Best of Both Worlds Part I*, that was a request: "Here's the end of mankind, this thing is coming!" Let's be serious, you can't just write a typical "this week's episode" show. This isn't another episode of "Wagon Train," this was the end of mankind as we know it. When something cataclysmic happens, people get on their knees. No matter what they believe, they get on their knees. So I tried to take a form, like a requiem, and take everybody almost into a rarified atmosphere.

This is not just, "Well, somebody's going to blow us out of the sky, and we'll be smart and figure it out." I wanted it to be like "Goodbye," like an epitaph for humanity. Like it's over. And the metallic sampled choir in there was supposed to represent that. If you listen to the soundtrack album you can hear that, but if you watch the show, again, it's editorial control. I think it was Gene Roddenberry and Rick [Berman] who really felt insecure, because Rick would always relay to me kind of indirectly, that they're worried about it.

Kendall: Was it always in the name of Gene?

Jones: Yeah, and Peter [Lauritsen] would say, "I don't know if you should go that far out." But I gotta give them a real compliment that even if they disagreed with me they always gave me the rope to hang myself with. They didn't just say "no," and I could have been dismissed any time during the 42 episodes that I did, but they kept calling me back. They hated me, but they kept calling me back.

Kendall: What was the last straw, then?

Jones: I don't know. I don't want to speculate. I think you build up things over time that bug you, and somehow whatever bugged them was it because they never were clear. I think for legal purposes, because some other employees that had been let go had decided to take them to court, it was like gag thing, like nobody could say anything. It was like, "Uh—Goodbye, we're calling somebody else." So I

don't know, and that was right after they said "Great score," I kicked butt on a score, this drumhead show, a real bummer show...

Kendall: I was thinking, that last one was one they probably would have liked!

Jones: They dug it! They dug it, they went yeah [claps hands], this is great, and then the next thing you know you're not there. I don't think it was because of a creative thing, I just think whatever I was doing got the best of them and they said, hey, we don't need this. But I didn't try to be an irritant, and also, really, the last two years I was doing it I wanted to get off, I wanted to get onto something else. When you're involved in a show like that it's just so all-consuming, you can't even have lunch with anybody, you can't do anything business-wise outside of it. Here I am working day and night on *Star Trek* and here I am trying to have a life, and for four years it's like being in a tube. You're in Hollywood, but you're in a tube. People say "Oh yeah, don't call Ron, too, he's busy with *Star Trek*." So not only does everyone think you're busy, and you are, but you want to get out of it. At the same time, you want to scream. It's wonderful, part of me is segmented and is a camp that just loves it, loves the energy, but it's a very naive side. The more-informed, reality segment of myself says please don't ever put yourself in a position where you're doing a series that long. And every time I came there I kept telling myself "What movie am I doing?" I'd come in there and I'd say to Peter [Lauritsen], "OK, what's the movie this week?" Because I refused to think of it as *Star Trek*. I refused to write the same licks, to write the same thing, to call the same orchestra. There was a different band for every show. I never had a *Star Trek* band. One thing I didn't like about the first series was that the same nine shows that were scored were used over and over, and you knew when the bad guy was coming, and when the ship is going to blow up, and it was the same licks. You could almost not have the sound on and do your own score just by humming along. Which may be part of its charm, maybe.

Kendall: I think it is, actually.

Jones: It's like having an Uncle Chamley that you know very well, who is going to say the same thing. But I felt that this new show had more sophisticated goals and more global concepts that they were trying to put across than the original series, which was more swashbuckling. This was a little more like a "library of congress presents" version of *Star Trek*, it was a little more Smithsonian, so the music should be taking you to a different world. If I was in my living room watching the show, would I want to hear the same thing, or what I want to be like "wow, let me watch this thing, it's grabbing my attention!" I used to love doing the teasers for the show, because it would just set you off in a different world. And one show that was on just tonight was the one where Riker is undercover on a planet, *First Contact*. On that one I told them that I was going to score it as if I'm a composer on that planet, that everyone from *Star Trek* is an alien, which it was. So, I came up with licks and different percussion things that were totally not part of the normal mode and scored everything from a different point of view. And of course the producers, they look at me like, "Oh no, well, Ron's on one of his things again." But I came in on every show like that, like on *The Royale*. On that one they all came in and said, "This show sucks, Ron. What are you going to do with it?" They didn't even care what I did with it! They just knew Ron's going to do something different. Thank God. That was the one time they said "Thank God Ron's here." And I said, okay, I'm actually going to score it like it's a story, like you're in the novel, and then everything outside of it will be kind of synthetic and lonely, like they're out there looking in on this thing.

Kendall: As soon as the characters go through the doors to the hotel...

Jones: It just bang, changes, saxophones and everything, picks up this big band thing and plays it to the hilt. Played it to really corny, corny, to the hilt. Which made it hip. I thought it was a neat opportunity to pull out some different stops and not have it be the same. So if I ever write my memoirs

about it I would say that each one was like a child, and this one's a different child, that's a different child, and I have lots of children. I don't have one or two children that I keep pushing out there on stage to do the same tap dance. They're all different.

Kendall: Did the producers ever try to circumvent you with some assignments? Whenever another composer filled in for an episode, it always seemed to be for you, like Jay Chattaway on *Tin Man* and *Remember Me*, before he came on to the show full time, and George Romanis on *Too Short A Season*.

Jones: Well, George Romanis never filled in for me, it was a favor out of an old relationship. I was taken aside very kindly and very sweetly, and it was kind of first season paybacks and relationships prior to me that they were cashing in on. I think what happened too was that I went to the Soviet Union. I cleared this months ahead, I said I know what the production schedule is—they print it out, it's wonderful, you can see where you're going to be—if we're doing every other one, which we had done for years, during this particular period, I wasn't doing anything, and I had to go to the Soviet Union. I was invited to teach their composers how they score things here. It's an honor, so I said I'm going. Then I go, and they say, "By the way, we need you." And I'm in Latvia! Or another time I had the whole schedule free, they said "Oh we're running out of bucks, and we're going to track such and such a show." I have a little kid and he gets off summer break, and he gets off spring break, just like normal kids, and you can't just take off a week, he'll miss spelling and everything. So we plan our family time, and we said, let's go to Florida. They were going to track it. [Music editor] Gerry Sackman and everybody said, "Go, go, fine." Then I get down there, and in about mid-week I get a call: "I don't think it's going to work out, we're not going to track it...we're going to have to score it." So it was sort of like there was no conspiracy, there was nothing like that, but it was just always weird. Unless you're within a five mile calling distance... what it felt like was like being a pizza hut guy, a pizza delivery.

Kendall: Score in ten minutes or your money back!"

Jones: Yeah, right, deliver it, and it'll be piping hot, no matter if it had any inspiration or thought to it at all. That was just an awkward situation for me as well as them in that I'm 3,000 miles away one time, and 11,000 miles away another time... and I say, "Hey, just call somebody, call somebody and..."

Kendall: Call Dennis!

Jones: In fact I asked Dennis. One show I had a priority on because I had done a series for Disney, called "Duck Tales," and the vice president of television there says, we've got this one special for NBC, we want Ron to score it. And this guy went from hating me to liking me to hating me. So I said, "OK, I've got to do this," so that was another time. I called Dennis myself, I said "Dennis, before I tell them that I've got to score just this one thing, will you please cover for me?" And he covered for me. So I always had this great friendship and openness between me and Dennis and everybody, so there was no big deal but it did kind of bug them. They're working night and day on it. The composer makes royalties, he flies in, does a score, he gets to go to Florida, he gets to go this or that. They're working back here in Hollywood, and how dare he, we'll show him. That was kind of the vibe I got, is that they were trying to show me something.

Kendall: Nowadays, as I understand, the producer control of the music is very tight. There is a term for the bombastic scoring that they want to avoid, "Mister Military," and it's not to be used, nor are unusual instrumentation, extensive electronics, etc.

Jones: I think they reduce the chord selection too, you can only do it in D Major, because I hear the same chords and same notes. I don't have any disrespect for the composers doing it, and anything negative I say would be interpreted as sour grapes, so I can't comment on their thing, but it's a very neutral, wallpaper type of texture, melodically, harmonically, even electronically, it's very placid. If I was in space, and I was going to astronaut camp,

I'd be excited, my adrenaline glands would be out to here. I tried to assume that I'm a member of the ship, that I'm going to feel the same feelings, and you can't feel the same feelings and write neutral. If you were on the bridge and here's space, and you're going from one planet to another and there are all these systems, how could you not be in awe? That's why whenever there was a story, like the one with the Nannites [Evolution], and the guy created this capsule, I captured his wonder. Here's this system, and he wanted to watch this one thing happen, and Wesley was hanging with this guy too. A lot of the wonderment of space, of what environment they were in, aside from whatever mystery the story was... there are these moments. And the one with the Aldeans, too, the one where they stole the children off the Enterprise [When the Bough Breaks], it's the same kind of thing. I put a wonderment of not just the technical aspects, but the wonder of being where they were, of going where none have gone before. I remembered that, that was like ingrained in my mind, whenever the score was written, those words were always there for every note. It wasn't just "I'm going to submit myself to this week's regime." It was like I kept holding that like a candle burning through every score.

Kendall: Overall, how do you think your music ended up developing over your four years? To me it seemed to go from more electronic at the beginning to fully orchestral with scores like *The Best of Both Worlds*.

Jones: Well, I had a full orchestra from the very beginning. In fact, the first two seasons, we had a big orchestra, and they kept tailing it down. They kept saying let's get it smaller and smaller. It sounded more orchestral because I tried to write more mid-range, so when I hired the band, the band was in the center of the range, where a speaker is on TV, because that spoke well. I'd sit there at a dub and take my own notes from what was working from each show. I was like a Toyota factory, "How can we make the car better, how can we sonically punch through since these guys are only going to be concerned about the air conditioner, where's that frequency?" So it gave you the appearance of more orchestral color as time went on because I kept finding the notches where they couldn't blank me out. But there was a big orchestra the whole first season. I tell you the music department must have gone well into the red on the music. I'd get on the phone, and many times I cried. I got on the phone and I'd say, "I can't score this with seven violins." I'm a grown man, and I'm crying. I'm saying, I can't do this story, like Tasha's Goodbye [Skin of Evil], here's a seven minute scene where somebody just died that was part of the main crew, the first time they've had a main character die. I said, I'm not going to do this to the audience. I—just—can't. I'm sitting at the piano and I get up and I'm on the phone and I just say I can't. I know we're over budget, send me the bill for the overage, and I have paid for overage, out of my own pocket, I have paid. The money is not important, the importance to me is doing the job right. I would rather die knowing it was done right than to... I just can't see it screwed up. I had more scores that I rejected myself, in my office, that I could probably score 3 or 4 episodes at the end of a season with. I had stacks that would never make it to the delivery person that would take them to Paramount. I did a lot of trial and error, I played with them against the picture with my computers, and I would kind of know what I was getting into and have a feel for it. There was no guesswork, because when you're on the scoring stage, you don't have time to tear it apart, it better be right.

Kendall: Were the producers always at the scoring stage?

Jones: There was always somebody who took the responsibility to be there, but it wasn't always a producer, it would be chain of command. The executive producer was never there—but there would always be the responsibility, perhaps of a producer or associate producer or both, and they always add their feelings, whether they liked it or not. I'd always wait and see after the music was recorded, and there was dead silence. It was a good take, and then you have to wait to hear okay, it's

cool, or not, from the producers. There were a couple of shows I was scoring on my own, and we'd go to the dub, and they'd go "Why did you do that?" And I'd say, "Well, you weren't there! I did what I had to do, I couldn't call you on the phone every five minutes."

So I don't know, you think about it because I tried to do my very best. I felt like I died several times. I live near St. Jove's hospital, in Burbank, and then were many times I worked so hard, that I'd get in my car—I could barely hold the steering wheel—and I would just drive to the Emergency, and I would get there, and they would say, "Well what's wrong with you" because you have to fill out a form, and I'd say, "I think I'm gonna die." They'd say, "What category is that?" I'd say, "Well, I think I'm going to die, I don't know how to explain it, but every system in my body is collapsing." And so those guys, no matter how they viewed the music, they never knew the blood that was spilt and they never will. And I never want to work under a situation where I'm put under that without some understanding. They'd say, well, we'll give the composer two weeks, that way we'll have two people. Dennis or me, if we had done every episode, would have been buried up at Forest Lawn, dead, because the kind of notes you have to write, the kind of score that show demands... it's not like a sitcom, you can't do plays and play-offs and exist. I wish them all the best, I'm really happy for them and I don't hold anything against them. I got a lot out of it and I put a lot into it. I score for me. Ultimately, I score for me. And when I'm creating those little children, I'm creating them because I like to procreate them. And that's just a vehicle, the fact that they call me to do it and pay me. I would have done it for nothing, just to be creative.

The Star Trek: The Next Generation scores of Ron Jones:

Season/Production #/Title
1 104 <i>The Naked Now</i>
106 <i>Where No One Has Gone Before</i>
108 <i>Lonely Among Us</i>
110 <i>The Battle</i>
114 <i>Datalore</i>
116 <i>11001001</i>
118 <i>When the Bough Breaks</i>
120 <i>Heart of Glory</i>
122 <i>Skin of Evil</i>
124 <i>We'll Always Have Paris</i>
126 <i>The Neutral Zone</i>
2 128 <i>Where Silence Has Lease</i>
130 <i>The Outrageous Okona</i>
132 <i>Loud As a Whisper</i>
134 <i>A Matter of Honor</i>
138 <i>The Royale</i>
140 <i>The Icarus Factor</i>
142 <i>QWho?</i>
144 <i>Up the Long Ladder</i>
146 <i>The Emissary</i>
148 <i>Shades of Gray</i>
3 150 <i>Evolution</i>
152 <i>Who Watches the Watchers?</i>
154 <i>Booby Trap</i>
156 <i>The Price</i>
158 <i>The Defector</i>
160 <i>The High Ground</i>
162 <i>A Matter of Perspective</i>
164 <i>The Offspring</i>
166 <i>Allegiance</i>
172 <i>Menage à Troi</i>
174 <i>The Best of Both Worlds</i>
4 175 <i>The Best of Both Worlds, Part II</i>
177 <i>Brothers</i>
179 <i>Reunion</i>
183 <i>Final Mission</i>
185 <i>Data's Day</i>
187 <i>Devil's Due</i>
189 <i>First Contact</i>
191 <i>Night Terrors</i>
193 <i>The Ninth Degree</i>
195 <i>The Drumhead</i>

Forthcoming interviews:
Jay Chattaway, Dennis McCarthy

HOYT CURTIN

FROM BEDROCK TO HOLLYWOOD

Hoyt Curtin has scored some of the most pervasive material in American culture, being the countless number of cartoons put out by Hanna-Barbera over the last thirty years. He began in the Hollywood of yesteryear, before lone musicians like Fred Mollin could capably score an entire television show or movie with only electronics. All studios had orchestras on call, and it was up to the composers to work with an "in-the-trenches" mentality of a different sort to score the assembly-line material for live players. It created a hectic do-it-yourself scoring schedule which many composers, like Henry Mancini and Jerry Goldsmith, claim to be instrumental in their training.

The following interview was conducted by James Vail for his radio program *Cinemusic*, which airs in Hammond, Louisiana on KLSU 90.9 FM on Tuesday nights at 9PM, re-run on Sunday at 4PM. The interview is reprinted here with Mr. Vail's permission, as is the mammoth Hoyt Curtin filmography which follows.

Vail: Could you describe your musical background and the events that led to your breaking into the film/television medium?

Curtin: I studied piano all my life, of course, and went to USC's school of music and studied composition. I was very fortunate to study with some very wonderful people because I was supposed to go to Juilliard after the war, on the G.I. Bill, and the man who enters you asked me why I was going to Juilliard when USC had people like Ernst Toch and the biggies at the time. Why go to Juilliard? They were just very crowded and they didn't have anyone of that stature. So I called up my friend who let me enroll late at USC and drove back there at about a hundred miles an hour and went to take my masters degree. It was great! We had some marvelous teachers. I studied with Miklós Rózsa and I just kept writing all I could, trying to get a job and that's not easy.

Vail: I see your first score was for *The Mesa of Lost Women* in 1952.

Curtin: (Laughs) It's the world's worst film, I think. It was really bad when I wrote it but now it's worse. As I remember, it was about ladies on an alien planet who turned into tarantulas. I believe that was it. I didn't have any budget so I had to do it with two pianos. A friend of mine, Ray Rash—one of the real great jazz guys—played the other piano. We really had fun doing that. I started out in what was called the industrial film business, because TV had just started to come in and companies like GE, Ford, and all the rest, they didn't spend their money in television, they spent it in industrial films. I finally got a job, by accident. I went up and pounded on the door, literally, and the guy that owned the studio, Ray Wolf, had just fired his musical guy in a great huff. They were friends; that's the worst kind. They had a big blow-up just the day before and here I am standing with this can of film in my hands that we made at USC. USC has a very good film department. They not only make the films but they have the kids score them. They're still doing that. In fact I speak at USC, on occasion, and talk to the class that's doing this. It's marvelous! How else could you get to score films when nobody's going to ask you to do it for money? So, that part was marvelous. But then the company stopped making them and so I was unemployed, again. A friend of mine suggested I go to a studio called UPA which made the original *Mr. Magoo* shorts and they hired me to do some shorts. My teacher at the time was working there too. He wrote the one for *Gerald McBoing Boing*. Do you remember that one?

Vail: Yes I do. It's a fantastic short—exceptional score by Gail Kubrick.

Curtin: They tried a whole lot of new things. It was a little tiny company stuck behind a building out near Warner Brothers. They cranked out some of the real great stuff. In fact, the first one I did got an Academy Award and the second one got nominated.

When Magoo Flew was the one that got the Academy Award. It was wide-screen animation; that shows you how ahead of things UPA was. I started working in TV commercials. That was where I really got going and I worked for a large company that was the "hot" company. That's what happens these days. The ad agencies get on a company and do all of these ads at this company and if they're not doing them there, then they're not being done. I was the composer for Cascade Pictures and I'd write about ten a week. In so doing, I was called out to MGM to do a Schlitz beer commercial and Bill Hanna and Joe Barbera were doing the commercial. We got along and we did a nice job. I didn't think anymore about that and finally the phone rang and it was Bill. He said, "Could you write a tune for that?" I called him back in about five minutes and sang it to him. He said, "Could you record that?" This was the way we started; it was over the phone—go do it! They didn't have time to do any fooling around—no meetings, forget it. And they were on their way. This was *Ruff and Ready*, their first one and we did the same thing for *The Flintstones*. That was supposed to be *The Flagstones* but somebody didn't like the word 'Flagstones' for some reason and so they made it *Flintstones*. *Yogi Bear* and all of them were done over the phone, too.

Vail: The theme songs?

Curtin: Yes. And then, of course, there had to be the cues written. In animation, you don't have lead-ins and lead-outs. You let the action handle it. You score the whole thing. So, each episode had to have 22 minutes of music—that's a lot. It was an awfully busy time. I was doing all of their writing until about last year.

Vail: At what rate were these TV cartoons being turned out back in the '60s?

Curtin: I'm not sure how many in 1960, but I know in 1970 we had nine, count them, new shows, new series. And those all had to be scored immediately. They all aired on the same day in September when the network season started. It was really something to have nine shows going. At times it would take ten of us to write that stuff. I would write all the themes and then I had to find guys that could write for animation. It's not like live-action. That was a big chore. We put out an awful lot of music but very little of it was recorded at the studio. The studio had a very nice recording studio there, but it isn't big enough for the band. Originally, we used great big jazz bands.

Vail: What caliber of players did you have in the band?

Curtin: I always had the hottest—Pete Condoli, Conte Condoli, Franke Capp—the drummer, Nick Fortula, Barney Kessel. I always had the names, not because of their names, but because they played great. But see, these are the earlier guys. The later guys were hot, but you wouldn't know their names as well.

Vail: They were studio musicians?

Curtin: That's right, but they were the best of them. The whole studio scene comes down to a very few guys because the particular kind of music I was writing was very difficult sight reading; it had to swing. We could only get one shot at it; we usually got a run-through. Then we would record it and go on to the next cue.

Vail: The rehearsals/recording were pretty much a one-shot deal?

Curtin: That's right. We recorded usually three times a week, three hours each time. They had a big stack of music in front of them and we just went through it. Everybody was geared-up to work hard, get ten minutes off an hour and then come back and hit it again.

I remember now, I have main titles from 142 different series. You know, *Speed Buggy*, *The Jetsons*, of course, and things like *Wheelies* and *the Chopper*.

Interview by JAMES VAIL

Bunch, *These are the Days*, and *The Smurfs*. It was a big pool of music—just hundreds of hours of it. The studio was recently sold to a group and they brought in their own people and it's going to be sold again, I believe. I think Universal is going to buy it.

Vail: Was *The Flintstones* your first Hanna-Barbera TV cartoon scoring assignment?

Curtin: I think it probably was the first big one, but they did *Ruff and Ready*, *Quick Draw McGraw*, *Hokey Woof*, *Wally Gator*, *Huckleberry Hound*—those things were first. Then *The Flintstones* came. It just took off. It started out in prime time—Friday night. It would go off the air, then be revived, and come back with new episodes. One of the things, I think, that helped the music was that the musicians liked to jam on that piece. I know a lot of recordings have been made of it by jazz groups. It's fun. I love to hear it.

Vail: How long was *The Flintstones*' original run?

Curtin: First they made two, maybe three years of new things. Then it went off for a while and later a large food company picked it up and did a series as the sponsor. Then it would go off and it would come back on again. I don't think they've made any new material for some time, but I notice they are going to do a live-action picture with John Goodman as Fred.

Vail: I seem to recall hearing about that some time ago. Isn't [Steven] Spielberg producing it?

Curtin: Yes. It's going to be a real dynamite thing.

Vail: Are there any hopes of your writing the score?

Curtin: Would that I were. They haven't asked me, but I'm ready. I'd love to do it.

Vail: Like most kids, I grew up watching Saturday morning cartoons. One of my all time favorites was one of yours, *Hong Kong Phooey*.

Curtin: It was funny because I remember that one very well. We had decided to write a song and to have Scatman Crothers sing it. I forgot if Hanna wrote the lyrics to that or if I did. It didn't make any difference because we went in as a duo. That was Scatman Crothers' favorite song, too. We had a big Hollywood Christmas parade here and he was the Grand Marshall and when this guy came up to him to interview him, you know, off the street, he started singing *Hong Kong Phooey*. He was an awfully good musician and a nice guy. He played great—good guitar player. He sang great and was at his best when he accompanied himself. He was really a good scat singer. He was in clubs and doing this and that, but when he did this *Hong Kong Phooey* thing, from then on do you notice he was a contender as far as motion picture acting is concerned?

Vail: Come to think of it, yes, I can recall seeing him more frequently in the public eye.

Curtin: Well, this all started with *Hong Kong Phooey*. That was his thing. He said, "I want to sing my theme song" and he would sing that thing.

Vail: Another one of my favorites has once again come back—*The Jetsons*.

Curtin: *The Jetsons* was another funny one. Every one of them was funny because you just don't know what you're doing and you'd wait to see if it worked out or not. It was a nice little show, just an idea, and I wrote a piece for the main title of it—just cute little cars going around in the air and everything. Everybody looked at the picture after it was done and they said, "Hey, this thing works!" So they had me write a chart to go with the chart that was on it. I think if you listen carefully, you can hear the two bands in there. I put strings and everything on it with all those runs. When we were recording that, we were listening in the headsets to the original track so we'd stay with it. That's how that was done. That was a two-part main title. You see, they'd see the picture done and somebody would say, "Hey, this is better than we thought it was going to be. Let's load the music a little bit."

Vall: Did you use any electronic instruments for The Jetsons?

Curtin: If you heard the record, we did two versions—a main title, the original around 1960, and then later they made a record. That one, I'm sure, had synthesizers. But I can't make that darn synthesizer swing. I have to have the band. You've got to have the swinging guys.

Vall: I've even played it with a college band and it's a fun chart to play.

Curtin: Awful simple, isn't it? Four notes and forget it. You know, it brings back the memory of writing the damn thing. I didn't have any idea, I hadn't seen anything. I knew what was going to be on the film. We had one animation director who liked to get a tune, a track, and the track should have action and then when would design the pictures to go with it. And I somehow think I liked that because the music flows. You wrote a piece of music and then he'd put the animation on it. The kind that were tough was when you'd get the animated pictures and you had to match it with the music. There were always compromises to make to hit this and that. You can't swing; it works but not as well. I like to write a tune, a piece, orchestrate it, make it move and let somebody put the pictures to it.

Vall: When you found a certain cue that worked extremely well, be it action, suspense, or whatever, was it ever used again for other cartoons?

Curtin: Yes. The cutters get onto cues that work and those are their special cues. They go into their special bin and when something happens that they need it, they use it. But the musicians union requires that we score each and every thing. Then, if they substituted an old cue, nobody cared.

Vall: The consistency seems to be that most TV cartoons run for one, maybe two seasons and then they're off. Are there any cartoons in the past few years that have "stuck out" from the rest?

Curtin: Well, *The Smurfs* has done beautifully. It came over from Europe and it was Americanized. *Scooby-Doo* has done beautifully. *The Flintstone Kids* is still on. There aren't a lot of them as you say. One of the nicest ones I did went off after one season. A lot of times that happens. *Wildfire* it was called. The tune was written by Jimmy Webb, an awfully good writer. I didn't write the song, I scored it for him. It was a beautiful thing but it didn't catch on. And that happened a lot.

Vall: You wrote a lovely song for The Last of the Curlews.

Curtin: It was about these two curlews, they were just a pair, and they were flying over a field and this dogged farmer picks up a shotgun and blows the lady away. It brings a tear to your eyes. Then old Clyde has to go wandering off but there aren't any other curlews left. He's the last of them. That's what the song is about.

Vall: You also wrote an interesting primitive percussion theme for *Korg 70,000 BC*.

Curtin: It was live-action and it was about cavemen finding fire and all that good stuff. I just thought, why not do it with just percussion and a conch shell? I had to find a guy to play the conch shell, of course. I deliberately played it out of tune. There's a chord at the end and it's just a little off, by design.

Vall: Could you describe the main difference in scoring for cartoons and live-action?

Curtin: I would say that you're a lot broader in animation. You haven't got facial movements, body movements, emotions, etc. The guy is thinking, the guy is getting ready to blow the town up or whatever—you haven't got that in animation. In live-action, whole areas might carry without music. Music might be an intrusion. Whereas, in animation, you pretty much have to go wall-to-wall. After you write animation, writing live-action is such a pushover. It's like you could write it with both hands at the same time... and I have, when behind.

Vall: Which do you prefer?

Curtin: Oh, I like the animation when the animation is good and funny like it used to be with this guy, Daws Butler. He was their [Hanna Barbera's] big voice guy—*Yogi Bear*, *Huckleberry Hound*, *Quick Draw McGraw*. I'd get to listen to his tracks and it was just easy to write the music.

Vall: In the past thirty years, has the TV cartoon evolved for the better or the worse or is it still basically the same?

Curtin: You know, I'm deeply rooted in Bugs Bunny and Carl Stalling and that kind of music. That kind of animation is just too expensive, so that's why we have the look we have now. Some of it is very inventive and some of it isn't. But, if you ask me which would I prefer to watch, it would be the older stuff, naturally. Think of the things they put into it. The studio was required to have a studio orchestra—on call all the time. They had to be paid for ten hours a week whether they played or not so why not use the orchestra to play. That's why you had all of those great scores.

HOYT CURTIN: HANNA-BARBERA PRODUCTIONS CREDITS

TV Series						(NOTE: 'L' indicates live action program)				
Program	Aired	Network	Birdman	1967-68	NBC	Devlin	1974-75	ABC		
Ruff and Ready	1957-60	NBC	Fantastic Four	1967-68	ABC	Hong Kong Phooey	1974-75	ABC		
Huckleberry Hound (Emmy 1960)	1958-62	Syn.	Galaxy Trio	1967-68	NBC	Korg: 70,000 B.C. (I)	1974-75	ABC		
Pixie and Dixie	1958-62	Syn.	Mightor	1967-68	CBS	The Partridge Family: 2200 A.D.	1974-75	CBS		
Auggie Doggie and Doggie Daddy	1959-62	Syn.	Moby Dick	1967-68	CBS	These Are the Days	1974-75	ABC		
Quick Draw McGraw	1959-62	Syn.	Samson and Goliath	1967-68	Syn.	Valley of the Dinosaurs	1974-75	CBS		
Snooper and Blabber	1959-62	Syn.	Shazzan	1967-68	CBS	Wheelie and the Chopper Bunch	1974-75	NBC		
Hokey Wolf	1960-62	Syn.	Cattanooga Cats	1967-70	ABC	The Great Grape Ape	1975-76	ABC		
Snagglepuss	1960-62	Syn.	Adventures of Gulliver	1968-69	ABC	Tom and Jerry	1975-79	ABC		
Yakky Doodle	1960-62	Syn.	The New Adventures of Huck Finn (I)	1968-69	ABC	Clue Club	1976-77	CBS		
Yogi Bear	1960-62	Syn.	Wacky Races	1968-69	CBS	Jabberjaw	1976-77	ABC		
The Flintstones (Fame's Annual Critic's Poll, TV's Golden Dozen Award, Golden Globe Award-HFFA)	1960-66	ABC	Arabian Knights	1968-70	NBC	Mumbly	1976-77	ABC		
Top Cat	1961-62	ABC	Banana Splits (I)	1968-70	NBC	Dynomutt	1976-78	ABC		
Lippy the Lion	1962	Syn.	Danger Island (I)	1968-70	NBC	Blast-off Buzzard	1977-78	NBC		
Touche Turtle	1962	Syn.	Micro Ventures	1968-70	NBC	CB Bears	1977-78	NBC		
Wally Gator	1962	Syn.	Three Musketeers	1968-70	NBC	Heyyy, It's the King	1977-78	NBC		
The Jetsons	1962-63	ABC	Around the World in 79 Days	1969-70	ABC	Mystery Island (I)	1977-78	CBS		
Breezly and Sneezy	1963-67	Syn.	Dastardly and Muttley	1969-70	CBS	Posse Impossible	1977-78	NBC		
Magilla Gorilla and Peter Potamus	1963-67	Syn.	It's the Wolf	1969-70	ABC	Robonic Stooges	1977-78	CBS		
Punkin' Puss	1963-67	Syn.	Motormouse and Autocat	1969-70	ABC	Shake, Rattle & Roll	1977-78	NBC		
Ricochet Rabbit	1963-67	Syn.	Penelope Pitstop	1969-70	CBS	Skatebirds (I)	1977-78	CBS		
Yippee, Yappee and Yahooley	1963-67	Syn.	Scooby-Doo	1969-74	CBS	Undercover Elephant	1977-78	NBC		
Johnny Quest	1964-65	ABC	Where's Huddles?	1970	CBS	Wonder Wheels	1977-78	CBS		
	1986-88		Josie and the Pussycats	1970-71	CBS	Woofer and Wimper Dog Detectives	1977-78	CBS		
Sinbad, Jr.	1965	AIP	The Harlem Globetrotters	1970-72	CBS	Captain Caveman & the Teen Angels	1977-79	ABC		
Atom Ant	1965-67	NBC	Help! It's the Hair Bear Bunch	1971-72	CBS	Scooby-Doo's All Star Laff-a-Lympics	1977-79	ABC		
Hillbilly Bears	1965-67	NBC	The Funky Phantom	1971-72	ABC	The New Superfriends Show	1977-79	ABC		
Precious Pupp	1965-67	NBC	Pebbles and Bamm Bamm	1971-73	CBS	Buford Files	1978-79	NBC		
Secret Squirrel	1965-67	NBC	Josie and the Pussycats in Outer Cats	1972-73	CBS	Challenge of the Superfriends	1978-79	ABC		
Squiddly Diddly	1965-67	NBC	Roman Holidays	1972-73	NBC	Galaxy Goof-ups	1978-79	NBC		
Winsome Witch	1965-67	NBC	Sealab 2020	1972-73	NBC	Galloping Ghost	1978-79	NBC		
Dino Boy	1966-67	CBS	The Amazing Chan and the Chan Clan	1972-73	CBS	Jana of the Jungle	1978-79	NBC		
Frankenstein, Jr.	1966-67	CBS	The Flintstones Comedy Hour	1972-73	CBS	Scooby's All Stars	1978-79	ABC		
Laurel and Hardy	1966-67	Wolper	The New Scooby-Doo Movies	1972-74	CBS	Yogi's Space Race	1978-79	NBC		
Space Kidettes	1966-67	Syn.	Wait Till Your Father Gets Home	1972-74	Syn.	Godzilla	1978-80	NBC		
The Impossibles	1966-67	CBS	Superfriends	1973-74	ABC	Dinky Dog	1978-81	CBS		
Space Ghost	1966-68	CBS	Addams Family	1973-74	NBC	The All-New Popeye Hour	1978-82	CBS		
	1981-82	NBC	Butch Cassidy	1973-74	NBC	Casper & the Angels	1979-80	NBC		
Herculoids	1966-67	CBS	Goober and the Ghost Chasers	1973-74	ABC	Super Globetrotters	1979-80	NBC		
	1981-82	NBC	Inch High Private Eye	1973-74	NBC	The New Fred and Barney Show	1979-80	NBC		
Abbott and Costello	1967-69	RKO, Jomar	Jeannie	1973-74	CBS	The New Shmoo	1979-80	NBC		
			Peter Puck	1973-74	NBC	The Thing	1979-80	NBC		
			Speed Buggy	1973-74	CBS	Scooby and Scrappy-Doo	1979-82	ABC		
			Yogi's Gang	1973-74	ABC	Drak Pak (HB Pty. Ltd.)	1980-81	CBS		
						Captain Caveman	1980-82	NBC		

Dino and the Cavemouse	1980-82	NBC	The Funtastic World of H-B, consisting of: SuperTed, Fantastic Max, Paddington Bear, Richie Rich	1989-90	Syn.	Scooby Goes Hollywood	12/23/79	ABC
Flintstones Family Adventures	1980-82	NBC				Casper's First Christmas	12/18/79	NBC
Fonz and the Happy Days Gang	1980-82	ABC	Bill & Ted's Excellent Adventures	1990-91	CBS	Sgt. T.K. Yu (l. pilot)	4/19/79	NBC
Pebbles, Dino & Bamm Bamm	1980-82	NBC	Rick Moranis in Gravedale High	1990-91	NBC	Popeye: Sweethearts at Sea	2/14/79	CBS
The Bedrock Cops	1980-82	NBC	The Funtastic World of H-B, consisting of: The Adventures of Don Coyote and Sancho Panda, Richie Rich, Fantastic Max, Midnight Patrol: Adventures in the Dream Zone	1990-91	Syn.	Gulliver's Travels (HB Pty. Ltd.)	11/18/79	CBS
The Frankenstones	1980-82	NBC	Tom and Jerry Kids, consisting of: Droopy and Dripple, Spike and Tyke	1990-91	FOX	Casper's Halloween Special: He Ain't Scary, He's Our Brother	10/30/79	NBC
Richie Rich	1980-83	ABC				The Harlem Globetrotters Meet Snow White (Serialized in Fred & Barney Series)	1980	NBC
Astro & the Space Mutts	1981-82	NBC				Flintstones New Neighbors	9/26/80	NBC
Bungle Brothers	1981-82	CBS				Fred's Final Fling	11/7/80	NBC
Crazy Claws	1981-82	CBS				Yogi's First Christmas	1980	OPT
Dirty Dawg	1981-82	CBS				The Gymnast (l)	10/24/80	ABC
Kwickit Koala	1981-82	CBS				BB Beagle (live puppets)	1980	Syn.
Laverne & Shirley	1981-82	ABC				The Flintstones Meet Rockula and Frankenstein	1980	NBC
Private Olive Oyl	1981-82	CBS				H-B Arena Show (l)	6/25/81	NBC
Space Stars	1981-82	NBC				Jogging Fever	10/11/81	NBC
Teen Force	1981-82	NBC				Wind-Up Wilma	10/4/81	NBC
The Trollkins	1981-82	CBS				The Great Gilly Hopkins (l)	1/6/81	CBS
Smurfs	1981-90	NBC				Daniel Boone (HB Pty. Ltd.)	11/27/81	CBS
Laverne & Shirley Fonz	1982-83	ABC				The Smurfs	11/29/81	NBC
Mork & Mindy	1982-83	ABC				The Smurfs Springtime Special	4/8/82	NBC
Scooby, Scrappy and Yabba-Doo	1982-83	ABC				The Jokebook	4/23/82	NBC
The Gary Coleman Show	1982-83	NBC				The Smurfs Christmas Special	12/13/82	NBC
The Little Rascals	1982-83	ABC				Christmas Comes to Pac-Land	12/16/82	ABC
Pac-Man	1982-84	ABC				Yogi Bear's All-Star Christmas Caper	12/21/82	CBS
Shirt Tales	1982-84	NBC				My Smurfs Valentine	2/13/83	NBC
Benji (l)	1983-84	CBS				The Smurfs Games	1984	NBC
Biskits	1983-84	CBS				Smurfily-Ever-After	1985	NBC
Monchhichis	1983-84	ABC				Johnny Yune Variety Special	no date	
Scooby and Scrappy-Doo	1983-84	ABC				Star Fairies	1985	Syn.
The Dukes	1983-84	CBS				Pound Puppies	1985	Syn.
The Little Rascals/Richie Rich	1983-84	ABC				Flintstones 25th Anniversary Celebration	1986	CBS
Going Bananas (l)	1984-85	NBC				'Tis the Season To Be Smurfy	1987	NBC
Superfriends: The Legendary Super Powers Show	1984-85	ABC				Yellow Bus (l. pilot)	O&O	
The New Scooby-Doo Mysteries	1984-85	ABC				The Little Troll Prince	1987	Syn.
The Pink Panther and Sons	1984-85	NBC				The Flintstone Kids "Just Say No" Special	1988	ABC
The Snorks	1984-86	NBC				H-B's 50th A Yabba Dabba Doo Celebration (l & a)	1989	TNT
Challenge of the Go-Bots	1984-86	Syn.				Hagar the Horrible	1989	CBS
The Super Powers Team: Galactic Guardians	1985-86	ABC				Mad Magazine Special	TBA	
The Thirteen Ghosts of Scooby-Doo	1985-86	ABC						
The Funtastic World of H-B, consisting of: Yogi's Treasure Hunt, Paw Paws, Galtar and the Golden Lance, Johnny Quest	1985-87	Syn.						
Pound Puppies	1986-87	ABC						
Wildfire	1986-87	CBS						
Foofur	1986-87	Syn.						
The Flintstones Kids	1986-88	NBC						
HB's The Greatest Adventure: Stories from the Bible	1986-90	Home video						
All New Pound Puppies	1987-88	ABC						
Popeye & Sun	1987-88	CBS						
The Funtastic World of H-B, consisting of: Yogi's Treasure Hunt, Sky Commanders, The Snorks, Johnny Quest	1988-89	Syn.						
The Completely Mental Misadventures of Ed Grimley	1988-89	NBC						
The Funtastic World of H-B, consisting of: SuperTed, Fantastic Max, Skedaddle, Flintstone Kids, Richie Rich, Johnny Quest, Galtar and the Golden Lance	1988-89	Syn.						
The New Yogi Bear Show	1988-89	Syn.						
A Pup Named Scooby-Doo	1988-91	ABC						

SOUNDTRACK QUIZ by DAVE HAROLD

Unscramble the film titles below, then take the letter of the *unscrambled* title that the right hand column indicates, and unscramble those letters into the name of a composer.

First name:
 HTE NDSA ELESBPB
 SNAMEPRU ETH EVOMI
 SWAJ
 ARNE ADKR
 MORAB SFTRI DOLBO

(2nd word, first letter)
 (3rd word, first letter)
 (first word)
 (first word, 2nd letter)
 (first word, 2nd letter)

(Need answers? Write in for them, include return postage if possible.)

Last name:	A UGEALE FO HIRTE NWO	(last word, first letter)
	SLAERUVIN IROELSD	(first word, 2nd letter)
	THGL WIT ONZE HET OVMEI	(3rd word, 2nd letter)
	OLCO ROLWD	(2nd word, 3rd letter)
	NHYOE, I LWBE PU ETH IKD	(first word, 4th letter)
	A REGNARTS NOGMA SU	(2nd word, last letter)

SCORE

Send Reviews & Responses to: ANDY DURSIN • PO BOX 846 • GREENVILLE RI 02828 • USA

If you would be interested in contributing to Film Score Monthly, please feel free to do so. For soundtrack reviews, merely write up your review(s) following the guidelines set forth below and mail to the address below. For other material (articles, columns, etc.) such as the ones earlier in this issue, please contact Lukas Kendall (address on page one).

Summer 1992 is about to conclude, and it's been a below-par season overall. The last month has been especially sluggish, with only one film to achieve major critical and financial success (Clint Eastwood's *Unforgiven*). Otherwise, it's been a disappointing finale to the summer, with Robert Zemeckis' *Death Becomes Her* being an adequate summer fare-type film, and Brian DePalma striking out big-time with his laughably incoherent *Raising Cain*. We can only hope better films are yet to come, and hopefully some good scores with them. In the meantime, continue sending your material, as outlined below.

RECENT RELEASES

Only a few reviews this month of some new to almost-new material:

NEW RELEASES:

Raising Cain • PINO DONAGGIO. Milan CD, Cassette (35621-2). 19 tracks - 52:07 • Director Brian DePalma had a lengthy partnership with Pino Donaggio for several years, spanning five films. DePalma's recent decline as a filmmaker has led him back to his roots, the thriller-suspense genre, and Donaggio is back to supply the score for DePalma's "comeback" film. As a movie, *Raising Cain* is a total disaster from start to finish, an ego-trip for the director trying to outdo his own previous films. Instead, he shuts out the audience along the way. Donaggio's music, however, once removed from the film, is quite good; not as repetitive as *Dressed to Kill* and not as slow as other Donaggio efforts. *Cain* contains a lovely main theme and the usual orchestral/synth "suspense" tracks, all above-par for this type of score. Conducted by longtime Donaggio collaborator Natale Massara, *Raising Cain* shows that at least half of the DePalma-Donaggio collaboration is still working well after all these years. **3 1/2** - Andy Dursin

BERNARD HERRMANN: Sinfonietta for String Orchestra; FRANZ WAXMAN: Sinfonietta for String Orchestra and Timpani; MIKLÓS RÓZSA: Andante for String Orchestra; Opus 22a, Concerto for String Orchestra • Koch International Classics CD (3-7152-2 HI). 12 tracks - 65:27 • Don't let the disc's title intimidate you, though the music here might do just that. The second of Koch's line of new CDs of concert works by film composers, this is another superbly produced disc. I do not feel qualified to comment on the works presented here, except to say that they are more intricate, more complex, slightly more reserved, and certainly more "classical" than the respective composers' film works—but don't think that means they are boring. The Waxman piece is perhaps the most accessible of the works, running 13:42, while the Rózsa pieces (9:42 and 24:45) will need many more listenings to get to "know" them, and the Herrmann piece (17:30) appears at first to be more of a "downer" than the others. Production values are top-notch, with liner notes from Christopher Palmer. Another great disc to get people into classical music through the lure of film music. **3 1/2** - Lukas Kendall

Music From the Films of Steven Seagal • DAVID MICHAEL FRANK. GNP Crescendo CD, Cassette (GNPD-8028). 19 tracks - 68:19 • I would never have thought to release a compilation of music from *Out for Justice*, *Hard to Kill*, and *Above the Law*. David Michael Frank has been around for a while, but never made much noise—career-wise, that is. He has two other albums, *The Hero and the Terror*, and *Showdown in Little Tokyo*. Crescendo's album is probably the most worthwhile and is a great representation of Frank's work. His music here ranges from raucous, rock rhythms with pretty mean guitar playing, to quite lyrical pieces, which for some reason are always too short. *Out for Justice* is the most serious of the scores, although it is unfortunately the shortest of the suites. As a bonus, there is a 20 minute interview with Seagal himself. Soundtrack collectors would probably like the interview. It's an interesting concept, but I don't know how well it will stand up to repeated playing. **3** - Roger Feigelson

Double Impact • ARTHUR KEMPEL. Silva America CD (SSD-1001). 12 tracks - 38:21 • I have this unconscious way of writing off composers of which I have never heard. When I learned that Arthur Kempel was scoring *Double Impact*, I thought, "Who cares?" In other words, I

Reader submissions: The SCORE section of FSM relies on readers for material. If you would be interested in contributing reviews, of whatever material you want, write up your reviews and mail them to Andy Dursin. Please follow the ongoing review requirements: include record label & number, # of tracks & running time, 3-digit recording code for a CD, year of release (where appropriate), anything specific about the release you're reviewing (special booklet notes, extra tracks, etc.) and a grade from 1 to 5 (5 is the all-time best, 1 is the all-time worst, with a 3 being average).

was thinking, "I've never heard his music, so it can't be good." Now it has finally hit me that I've been unjustly prejudging a composer's work—a practice I must stop. After all, this album is quite good. It opens with a percussive rhythm that does not immediately clue the listener in on whether the score is electronic or orchestral. Then with a spike of brass, the piece opens up into a *Sand Pebbles*-like theme. "The Brother's Revenge" offers a pounding *Rambo II* rhythm, while "Battle at Sea" is a highlight, starting off with rapidly moving synthesizers that halfway through give way to full orchestra. There are quiet moments, such as in "I Miss You" and "The Other Side of the World," both reflective and melancholy, but far too short. The album certainly isn't perfect, for there are two cues, "Causeway Bay" and "Zang's Offer," that are a bit monotonous and slow the album down. But overall, this score is quite good, so don't follow my example of passing it over because it is by an unknown composer. You will be missing out. **3 1/2** - Roger Feigelson

Krull • JAMES HORNER. Soundtrack Collector's Special Edition CD (SCSE-4). ADD. 16 tracks - 78:49 • If you haven't bought this CD yet, you're missing out on what might very well be the greatest score ever composed for this genre of theatrical film; original, diverse, beautifully and cleverly integrated... Never before have I heard such a vast and uninhibited array of sounds that so clearly define and depict each tear shed, every battle, loss of life and emotions the film's characters experience as they encounter various obstacles. In this rare instance, the music is the story of the film. 16 tracks of pure suspense, fiery passion, ruthless excitement, wanderous tranquility; rich, descriptive, simple yet complex... There's absolutely nothing that can compare to it! A magnificent display of uniqueness and creativity that is unprecedented and, sadly enough, very difficult to find due to poor scriptwriting which doesn't inspire composers to conceive of such a score. I can only imagine the sheer bliss the orchestra must have felt while performing it—I wish I could have been there. **5** - Tom Wallace

As we've noted before, this 2000 copy limited edition of Krull was recently released by John Lasher of Fifth Continent/Label X/Southern Cross fame—whose solution to paying high re-use fees is usually just to not pay them—and is still available from outlets like STAR, Footlight Records, Intrada, etc (see contact info earlier in this mag). The above review may seem to be a classic case of overrating, but Krull is indeed a spectacular score, arguably Horner's best, in which he went all-out with his orchestral bag of tricks. The score was originally released on Southern Cross with 45 minutes of music, but the new 79 minute CD completely does it justice. I don't know how much bliss the orchestra was feeling if Horner was being as rude to the players as he usually is, but this is a fantastic score, and with this new CD, there's no longer any reason to sit through the film! - Lukas

The Commitments, Volume 2 • THE COMMITMENTS. MCA CD, Cassette (MCAD/C-10506). 11 tracks • The Irish soulsters are back in this follow-up album to the successful soundtrack. Like the second album to *The Big Chill*, this one contains a selection of songs, some of which were in the film, and some of which weren't. Once again, The Commitments manage to put together a decent album (though not quite as good as the first), which has the familiar "raw" sound to it that the original did. Good singing, good songs highlight the album, which runs just a bit short at 36 minutes. Also note that the photos in the booklet are in color this time, as opposed to the black-and-white shots found in the original. **3** - Jeff Szpirglas

SPECIAL FEATURE: THE BERNARD HERRMANN CORNER by SHANE PITKIN

Shane Pitkin provides another batch of reviews from the great master, some of which are available on CD, others only on way out-of-print LPs. The reviews are arranged together at the author's request.

The Night Digger. Cinema Records LP (LP8015), mono. 9 tracks • Herrmann's music for the psychological love story/thriller released by MGM in 1971 (scored for strings, harp and solo harmonica) is terrific. In the riveting prelude Herrmann musically introduces the two main character of the film: simple harmonica scale patterns for the young handyman/killer, and a doleful melody for viola d'amore echoing the loneliness of the woman who eventually finds herself falling in love with him. Swirling violin bridge effects and harp glissandos provide eerie accompaniment to each of the film's murders. The album also contains Herrmann's frolicking "Currier & Ives Suite" and his elegy "For the Fallen," pleasant bonuses. Cue names aren't given, and sound quality is unfortunately poor throughout the album, but Herrmann's sadly forgotten score to *The Night Digger* is one of his most interesting and original efforts. **4**

Twisted Nerve (1968). Polydor LP (583728). 8 tracks • Herrmann's score for the 1968 Boulting Brothers film starring Hayley Mills and Hywell Bennett fills only one side of the album; the other contains no Herrmann music. While *Twisted Nerve* has been called Herrmann's most self-derivative score, it has a certain quality about it that makes it rather enjoyable. The "catchy" melody which recurs throughout the score is first heard in the prelude for solo whistler (representing the film's retarded protagonist-killer), and later in two jazz arrangements by Howard Blake. No, it's not a superlative score by any stretch of the imagination—but every Herrmann fan ought to give a listen to it. **3**

The following reviews are for some of Herrmann's efforts of the '60s—two of his classics for the sci-fi genre, along with a compilation of four genre scores now on CD. Finally, a review of his unused score for Hitchcock's Tom Curtain closes out the section.

Mysterious Island (1961). Cloud Nine LP (CN 4002). 10 tracks • From the original soundtrack to the Ray Harryhausen/Charles Schneer collaboration based on the Jules Verne novel comes this limited edition Cloud Nine LP release, yet another thrilling Herrmann fantasy score. From the exciting prelude to the castaways' "Escape to the Clouds" to the attack of the giant crab, this is all typical Herrmann and all wonderfully jaunty and effective. His music for the attack of the comical phorohacos, the giant bird, is based on an 18th century Johann Ludwig Krebs fugue for organ, and is a high point. Unfortunately, the music for the giant bee is not included (it is, however, contained in his concert suite from the film)—but even without it, you've got an album of over forty minutes of fantastic Herrmann. **4**

MAIL BAG

This is the section of FSM where readers write in with their comments on various aspects of film music or discussions already taking place—send your responses to Andy Dursin (address on last page) today! This month we have a response to a response of a comment in a review (it's a long story, don't ask), regarding the music of James Bernard:

From Augustinus Ong: With great concern, Gary Radovich voiced that James Bernard, the composer of many cult horror Hammer film classics, seemed to be slighted by me in a recent score review (FSM #21). That the oblique reference to Bernard's music in a somewhat unfavorable review of Addison's *Phantom of the Opera* could bring forth such staunch defense testifies to the musical mastery of Bernard in the horror-film genre. Indeed, one only has to listen to "Hammer Presents Dracula" to come to appreciate the fine contribution that James Bernard has made towards the success of the Hammer films. Bernard's musical influence may be visceral, but Salter's trailblazing works are even more than that: they are the stuff of nightmares and breathless tension. To experience the classic "thrills and chills" of horror-film music, pioneering works can be culled from the definitive archives, for example, Salter's "Horror Rhapsody" in *Frankenstein*, *Dracula*, *The Mummy*, *The Wolf Man* and *Other Friends* (Citadel CT6026), or *The Ghost of Frankenstein* LP (Tony Thomas LP TTHS3), or the gold standard by which all others are judged, Waxman's *Bride of Frankenstein* in the Charles Gerhardt classic series (RCA ARL10708).

Who are the composers who may or may not have been influenced by Bernard's music, thus to whom Bernard may pass on his scepter? John Williams, who scored his *Dracula* in symphonic fireworks that relied less of "thrills and chills" and more on elements in Mahler's

The Three Worlds of Gulliver (1960). Colpix LP (CP 414). 17 tracks • Herrmann's sprightly score the 1960 Charles Schneer production based on Swift's *Gulliver's Travels* and highlighted by Ray Harryhausen's "Superdynamation" is no less than a masterpiece. Who can listen to this music and not recall with delight the antics of the narrow-minded Lilliputians, or the hero's sojourn in Brobdignag, land of the giants? Herrmann's music for the Lilliputians and the Brobdignagians is essentially the same, utilizing the high register for the former and the low register for the latter; in the usual Herrmann tradition the strains of the animated Overture return for the Finale, wrapping the light-hearted score in a perfectly coherent package. This is one of those rare scores that holds up equally as well on its own as with the film. **4½**

(Herrmann's Three Worlds of Gulliver score can be isolated on the new Pioneer Special Editions CAV laserdisc, allowing you to hear Herrmann's music minus the dialogue—see Jeff Johnson's article on page 5 for more information.—AD)

Classic Fantasy Film Scores. Cloud Nine CD (ACN 7014), ADD mono. 31 tracks - 72:26 • Not only does this wonderful disc contain over 70 minutes of music and excellent liner notes complete with color photos of the original film posters, but the music comprises Herrmann's best work in the realm of cinema fantasy from all four of his collaborations with Harryhausen and Schneer. Presented in digitally mastered monaural sound are symphonic suites from the original soundtrack of *Three Worlds of Gulliver*, *Mysterious Island*, *7th Voyage of Sinbad* and *Jason and the Argonauts*. And the best news is that the CD contains several cues never before released. Unfortunately, the last track from *Jason*, the famed skeleton fight, includes sound effects... but who's complaining? This is without a doubt one of the best Herrmann CDs available. **4½**

Torn Curtain (unused, 1966). Warner Bros. LP (BSK 3185). 14 tracks - 41:27 • How anyone could think of replacing this grim, powerful score with the one John Addison wrote for Hitchcock's 1966 flop is a mystery. Notorious for employing 16 French horns, 12 flutes, 9 trombones, 2 tubas, 8 cellos, and 8 basses, along with 2 sets of timpani and a small group of violins and violas, the score is a brooding work entirely different from Addison's. Its lack of "commercial exploitability" was the factor which forced Hitchcock to reject it and which caused the woeful separation of the great director-composer team of Hitch and Herrmann. It is hard to judge this score's effectiveness without the ability to experience it together with the film, but the listener can imagine the added depth with which the music would have endowed the otherwise lifeless movie. Just take a listen to that prelude and you'll know why, when it was first recorded, the musicians gave Herrmann a spontaneous ovation! **4**

Symphony No. 6; Popul Vuh, who composed his *Nosferatu* in an entirely different style, suffused with xeno-exoticism; Bruno Nicolai, who rejected any Anglo-American influence in his *Il Conte Dracula*; Claudio Gizzi, who introduced melodic lyricism in *Dracula* and *Frankenstein*; plus others, whose work can be found in "Great Horror Film Themes" (GSF 1002). These composers, however, rather than being limited by choosing to emulate Bernard as their main mentor in this genre, moved on to broaden their horizons. Because of this progression, after all these years, horror-film music has continued to retain a fresh, innovative, intriguing structure, which to this listener means more than judging whether or not this music has gotten better.

SLEEPERS:

From Ron Harris: *Butch and Sundance: The Early Days* by Patrick Williams is a wonderful score which makes great use of solo instruments—tuba, baritone, trumpet, clarinet, etc., making it definitely not a typical Williams score... *Flesh and Blood* by Basil Poledouris is a bold and lyrical score... Two very erotic scores yet very different from each other are *Last Tango in Paris* by Gato Barbieri and *Dressed to Kill* by Pino Donaggio... *The Razor's Edge* by Jack Nitzsche is a very interesting score in that it is different than typical Nitzsche material, and even though it still has some of his quirky scoring, it's still quite good... *Eye of the Needle* by Miklós Rózsa has all the trademarks of his earlier suspense films and a beautiful love theme... I also think that *A Show of Force* by Georges Delerue and *Young Sherlock Holmes* by Bruce Broughton are also quite good.

This 'sleepers' section is the one where readers write in with any soundtrack favorites they are usually overlooked. So, by all means, write in and tell us about your favorite 'sleepers.'

READERS RESPOND - IS FILM MUSIC GETTING BETTER OR WORSE?

The bottom line on film scores is that they will always exist but whether or not they're getting better or worse is as viable an argument as whether this year's summer was as hot as last year's. It is probably agreeable that the masters of film scoring are gone (Herrmann, Steiner, etc.). To inherit their mantle are the likes of Williams, Goldsmith and Horner, and it is a futile point to pronounce the state of film music's quality by these three composers. I personally enjoy the continuing works of Williams and Goldsmith. Horner, although repetitious, is still being given films to compose. Hopefully, other composers aren't worrying themselves about trying to be better or as good as those three. As technology improves every facet of our lives, who's to say that composers aren't entitled to use it? An orchestra with all its prerequisite components can only do so much and it is only logical that a film composer should be able to experiment. Take Mark Isham, for instance, who continues to expand his compositions with a varied degree of experimentation. It's a shame that my fellow readers are anchoring themselves to the decade that brought us disco as the watershed period of the last great film scores. As with any commentary given on this topic it is always a matter of opinion but well-received points may come of it. So, fellow readers, if you are truly film score lovers you should keep your tastes open to all composers and all scores. Goldsmith, Williams, and Horner are the big boys on the block now but composers like Danny Elfman, Thomas Newman, Mark Isham, Shirley Walker, Bruce Broughton, Elliot Goldenthal, Brad Fiedel, Hans Zimmer and others have as much right to be on the block as any others.

Alex Mangual
Jersey City, NJ

Although there is a lot of copying and familiar music being written for films, there is still much good music out there. People such as James Horner and Bruce Broughton have written some very good scores recently. John Williams has been in a good 'groove' now since 1989. Even though so much of his music sounds like his earlier efforts, he is still producing some outstanding music. I believe Goldsmith is starting a new "era" in his productivity with scores like *Medicine Man* and *Basic Instinct*. There are many other good composers working in films today: John Scott, Poldouris, Mancini, Bernstein, Silvestri, Safan, Robert Folk, etc.

What we're hearing in film music today is a mix of contemporary music with modern elements and music from the '30s and '40s classic period. Goldsmith is excellent at this. *Alien* and *Basic Instinct* both have this kind of mix.

As for whether or not film music is getting better or worse, well, it's been good since 1929 and continues to be. Is it better today? I don't know. The sound and orchestras are great, but the quality of the music itself I don't think is that much better. It's just different. I do enjoy a lot of what's out there, though, and there's been quite a bit of good film music from 1929-present!

John Winfrey
Lawrence, KS

I'm inclined to think that film music today is a bit stagnant. Folks like Goldsmith, Morricone, Williams, Bernstein, Barry, Scott, etc. still have a number of good years ahead of them, and we can expect many more great treats. Others, like Broughton, Poldouris, Trevor Jones, Elfman, and sometimes even Horner bode well for the future. But there is a big tendency on the part of the studios to go with the less-developed and therefore cheaper names on the part of the scoring assignments. Cliff Eidelman no doubt will come up with some great things in the distant future, but he needs much more seasoning before he takes on the likes of *Star Trek VI*. The director said he wanted something mysterious, and I guess the mystery is why a rookie was given the assignment.

Sure, the budget had a lot to do with it. But what about some of the above-mentioned up-and-coming names? What about Ron Goodwin? Why don't we

hear anything from him anymore? He made a name for himself with big action pictures, but who has seen his name in the credits in the theater in the past decade? Where's Malcolm Arnold? Has anybody approached him in the last twenty years to write a score? Did he decide to give up film scoring altogether? How about Laurence Rosenthal? He did great work with *Clash of the Titans* and *Meteor*, so get him out of TV and back in the theater speakers where he belongs. I can't believe these guys priced themselves out of the competition.

In the end, it's rather ridiculous the way we tear into scores that are released for home consumption. The simple fact is that the music was written for the big screen for large scale consumption. Theaters don't have separate audio channels for us soundtrack collectors to plug headsets into and experience only the music with the visuals. If you take all the people worldwide who saw *Medicine Man*, how many would say they went just because it featured a Goldsmith score? You probably wouldn't need more than ten fingers to count the hands. And of those who didn't raise their hands, how many would remember what the music sounded like, let alone who scored it? How many would even care?

Bill Boehlke
Seattle, WA

Is film music getting better or worse? The answer is neither. True, film music is written and designed to support the visual action on screen. Whether it be a 100 piece orchestra, one man on a synthesizer, or songs written for the film, if it works, it's a good score. And I, personally, can think of very few "bad" scores in my life (all 42 years of it). Some scores are obviously better than others, but this ratio of great to "OK" scores is really no different than it was when the Golden Age was in its heyday. To me, the worst scores are the ones that rely on the re-use of old songs, classical music, etc. This music may work in the film but it's the quick and cheap way out because it means that there is at least one less job for a composer and, to me, it shows a lack of respect and creativity on the part of the producers or directors.

David Mitchell
Bakersfield, CA

I agree with Simon McCauley (FSM #23); the recent megalomania and sequelitis (I like that word!) of Hollywood's major studios is to blame. If a movie has a budget of 100 million dollars (isn't that the GNP of countries like Albania?) the studio will get an established, well known composer, to be on the safe side. Don't forget the addition of Giorgio Moroder songs to *The NeverEnding Story*. So, there's not much room for new impulses. Cliff Eidelman's score for *Star Trek VI* was a welcome change. Elliot Goldenthal got his chance with *Alien*, but now who will score *Alien*? Or, films have no musical score at all, only pop songs or whatever is hot now on the charts. Please, not another Bon Jovi score! In my opinion, the standard of film music cannot be kept if the studios only have the commercial success of the music in mind. Why isn't Hollywood taking on the issues of our time, which are the same everywhere? It's like in politics. There's not much money to gain out of it, leave it to the next generation. Would you elect a politician who tells the truth?

Stefanos Tsarouchas
Berlin, Germany

Is film music getting better or worse? This is a general question which needs some analyzing. I would say it is on a downward slide at this point, but the words "bad" or "worse" probably wouldn't apply to most composers. Let's analyze the work of some of the "major" composers...

First off, James Horner. He is probably the exception in that his material is really getting bad. Anyone who has seen or heard *Patriot Games*, *Once Around*, *Thunderheart* and *Class Action* can easily tell by these scores, which are bland synths that blatantly repeat from his earlier works. We all thought *Rocketeer* was a resurrection, and it could have been, but immediately following came *An American Tail 2*, which starts off being a flatter version of the

first mixed with some western-style music. After that, it's just terrible. Such a waste of time and talent since we all know what this guy is capable of.

Next, Jerry Goldsmith. He's on a somewhat downward slide, with some recent bombs [*Mom & Dad Save the World*, for one—AD]. As for his better efforts, can you really say *The Russia House*, *Sleeping With the Enemy*, *Medecine Man*, and *Basic Instinct* rank up there with his *Star Trek* scores, *Legend*, and *The Secret of NIMH*? Although none of these scores are all that bad, none are classics like the ones mentioned above, so I still have hope for him.

Thirdly, Danny Elfman. First he came up with scores for the Pee-wee Herman films and *Beetlejuice*, followed by his apex, *Batman* for director Tim Burton. After this, his scores and popularity decreased with the exceptions of *Nightbreed* and *Edward Scissorhands*. [And don't forget his great score for *Midnight Run*, which many seem to have neglected since its 1988 release—AD] One recent effort, *Article 99*, sounds a lot like *Darkman* and is just above average. *Batman Returns* is more in the vein of *Scissorhands* and is quite good, though not as outstanding as the original.

Next, Alan Silvestri. His high point was *Who Framed Roger Rabbit*?, where he pulled out all the stops with the London Symphony Orchestra. After that came *The Abyss*, which was also quite good, and the *Back to the Future* sequels, one of which was, mostly, a re-run of material from the original film. *Predator 2* was quite good, but was followed by *Ricochet*, *Shattered*, *Soapdish*, and *Stop! Or My Mom Will Shoot*, the latter ripping off blatantly from his *Predator 2* score. I have yet to hear *Ferngully: The Last Rainforest*, though I hope that the animation brings out the best in him, like it did with *Roger Rabbit*.

Finally, John Williams. His high, probably better than anyone else's, is *E.T.*, and with some minor exceptions (*Always*, *Presumed Innocent*, etc.) is the only composer who has not really declined. Although none of his scores capture the all-time classic luster of *E.T.*, I don't think anyone else ever will. *E.T.* is something special, the type of score that we need to have again in today's cinema to get us out of this downward slide at the movies.

Eric Wemmer
Miami, FL

For my money, film music is going along as well as it ever did. I know it's more popular than it's ever been, there are more soundtracks than we've ever had, and what's even more exciting are these new guys from pop and rock backgrounds who have snubbed their past and the dated music of the cinema. I found Jeff Johnson's comments (FSM #23) a bit silly. Film changes from year to year so music has to change with it, from poppy '60s to the gritty orchestral '70s and '80s. The '90s have shown the importance of electronics in film but also the importance of the orchestra as the dominant force. Jerry Goldsmith gets a lot of bad press from the older collectors for not sounding traditional, i.e. orchestra, but Goldsmith has never been traditional. Even in the '60s he was experimenting with sounds that probably had some strange looks (*Freud*, *Planet of the Apes*) and continued to show incredible versatility during the '70s and '80s and now the '90s. Because he has been so experimental he has outclassed the competition. I love scores like *Capricorn One* and *The Swarm*, but I don't want to hear them again in other scores. I want to hear something new and with Goldsmith you get something new from score to score.

Jason Needs
Gloucs, England

The question of whether film music is getting better or worse was asked of the readership several months ago, with the above responses continuing the debate on whether indeed it is getting better or worse. Please send your observations and comments on the subject to Andy Dursin, SCORE editor, PO Box 846, Greenville RI 02828.

NEXT ISSUE: Reviews of all the latest releases, plus the usual dosage of news and information.